

Number Three

Volume XLIII

The
*Inland
Printer*

for June 1909



Ullman's Inks

Some printers
Have ink troubles,
Others use
Ullman's Inks
And are happy.

Send for Specimens of
Doubletones, Ulmanines
And
Some of our latest things
In Colored Inks.

Sigmund Ullman Co.

New York
Chicago
Philadelphia



Are you enjoying the
advantages afforded
by our magnificent
line of

COVER PAPERS?

If you are not, you are unnecessarily making an arduous task
of the very important matter of choosing suitable covers. We
make this work easy for you. Write us and we will tell you about it

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Southwestern Paper Co., Dallas, Tex.

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American Type Founders Co., Vancouver, B. C.

National Paper & Type Co., (Exp. only) N. Y. City

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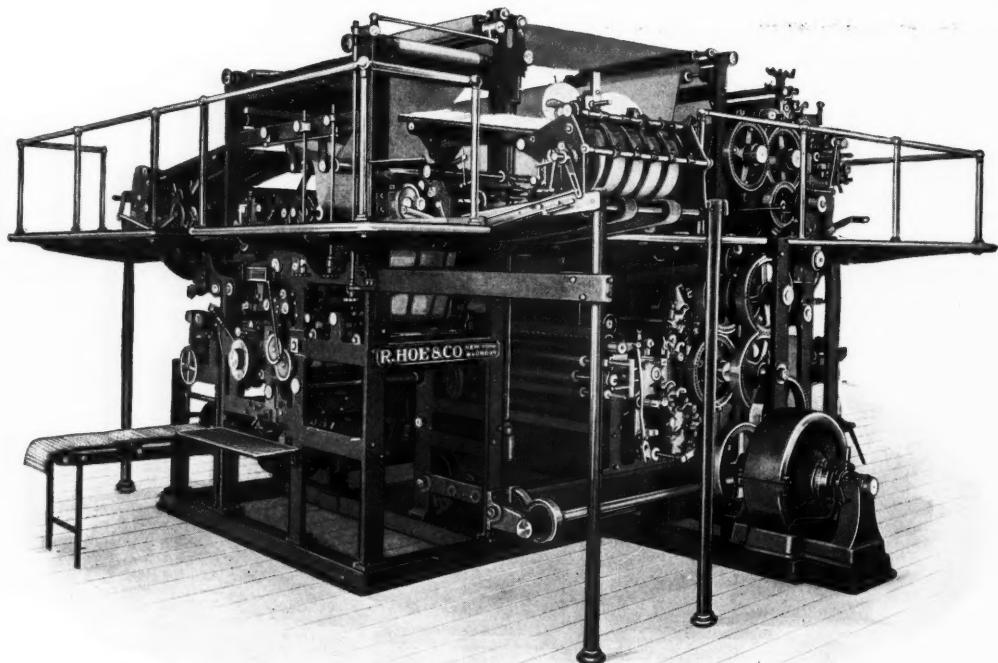
National Paper & Type Co., Havana, Cuba

J. W. Butler Paper Co.
Chicago

THE PAPER MARKET



**R. HOE & CO.'S
NEW ROTARY ELECTROTYPE WEB PRESS
WITH COVER AND INSERT FEEDING
AND WIRE STAPLING DEVICES**



**THE LATEST DEVELOPMENT FOR PRODUCING HIGH-GRADE ILLUSTRATED
PERIODICALS, FREE FROM SMUT OR OFFSET**

CAPACITY PER HOUR

**8,000 12 OR 16 PAGE PERIODICALS
4,000 24, 28, 32 OR 36 PAGE PERIODICALS
WITH COVERS**

FIVE OF THESE PRESSES ARE NOW PRINTING THE PHILADELPHIA SATURDAY EVENING POST, AND FOUR MORE SIMILAR, BUT LARGER MACHINES (PRINTING UP TO 56 PAGES), HAVE BEEN ORDERED FOR THE SAME PUBLICATION.

COLORED COVERS AND INSERTS, PRINTED OR LITHOGRAPHED IN ADVANCE ON SPECIAL PAPER, ARE FED IN AUTOMATICALLY AND ASSOCIATED WITH THE REGULAR PRODUCT, AND THE WHOLE DELIVERED WITHOUT PINHOLES, FOLDED, CUT AT THE HEAD AND WIRE-STAPLED.

OUR ROTARY PRESSES ARE USED BY THE PRINCIPAL LARGE-EDITION PRINTERS OF PERIODICALS, MAGAZINES, BOOKS, CATALOGUES, PAMPHLETS, COLORED COVERS, WRAPPERS, PREMIUM LISTS, ETC.

IT WILL PAY YOU TO INVESTIGATE THESE MONEY-MAKING MACHINES

PRINCIPAL OFFICES

504-520 GRAND STREET, NEW YORK

ALSO AT

**7 WATER STREET
BOSTON, MASS.**

**143 DEARBORN STREET
CHICAGO, ILL.**

**160 ST. JAMES STREET
MONTREAL, QUE.**

**109-112 BOROUGH ROAD
LONDON, S. E., ENG.**

**8 RUE DE CHATEAUDUN
PARIS, FRANCE**

Old Hampshire Bond customers are good customers

The question of price is the greatest obstacle in the path of the modern printer.

It often stands in the way of good work, it brings about unpleasant relations, it will at times cause the loss of a customer's confidence.

And this is in spite of the fact that nine-tenths of the printers are honest with their customers. The trouble is that too many buyers of printing judge by price rather than quality.

You can not judge Old Hampshire Bond by price. But there is more of it sold than of any other paper in its class. That means that if you push Old Hampshire Bond it will help in no small degree to educate your customers to buy printing for its effectiveness and result-bringing qualities, rather than for its price.

Why not let us tell you more about this. It will place you under no obligation. *Write us to-day.*

Hampshire Paper Company

The only paper makers in the world making Bond Paper exclusively

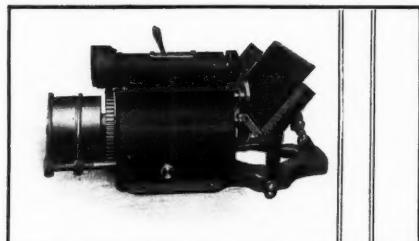
South Hadley Falls, Mass.



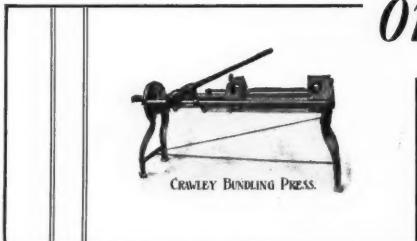
Crawley Bevel Board Cutter

will handle any kind and thickness of book-cover boards (including loose-leaf covers) cheaper and better than they can be beveled in any other way.

Knife ground on the machine.



The Crawley Bundling Press or Signature Press

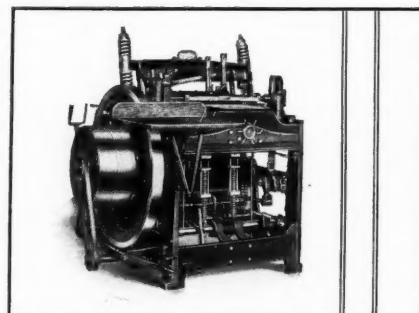


will prove that it doesn't pay to handle loose sheets. Tight bundles tied on the Crawley save room—and rents are high. They also avoid damage—and sheets thrown away cost as much as those used.

Crawley Rounder and Backer

makes good, uniform work possible in an edition bindery; and it is not possible without it. "Flat-back" and all kinds of rounds are produced by the proper setting of this machine; not occasionally, but all the time.

Descriptive literature and special information for the asking.



MADE AND SOLD BY

THE CRAWLEY BOOK & MACHINERY COMPANY
MANUFACTURERS AND SELLERS, NEWPORT, KENTUCKY, U. S. A.

E. C. FULLER COMPANY, *Agents*
NEW YORK AND CHICAGO

AGENTS

THE HOBBS MANUFACTURING CO., 21-27 Hatfield Street, London, E. C.—SOLE AGENTS FOR BRITISH ISLES
T. W. & C. B. SHERIDAN CO., Salisbury Square, London, E. C.—SOLE AGENTS FOR CONTINENTAL EUROPE



It doesn't take any more time, any more money, or any different methods to print on

Strathmore Japan

than it does on a nondescript stock that never can be anything. Besides, when you get through you have something; something that will last and be kept; something you will take pride in; something you will be glad to show your friends; something on which you will take pleasure in putting your imprint, be you publisher or printer. If you are an advertiser it will advertise you, not discredit you or your goods.

STRATHMORE JAPAN costs more than most papers, but it's worth ten times as much. Not only because of the pride, pleasure and satisfaction you secure from it, but principally because it brings results, and results are what determine the cost.

STRATHMORE JAPAN is shown in the "STRATHMORE QUALITY" sample book, and it will prove a mighty interesting five minutes if you examine the paper.

MITTINEAGUE PAPER COMPANY

MITTINEAGUE, MASSACHUSETTS, U.S.A.

The "STRATHMORE QUALITY" Mills



THE Vertical Stroke Attachment possible on the New OSWEGO and BROWN & CARVER Cutters permits the Cutting of Tab and Index Cards, special shapes, and also the Pinking of Cloth Samples, etc., for a wide range of work within the capacity of the machine.

Another new feature on OSWEGO-MADE Cutters is the new fixed Back Gauge Attachment, which permits the accurate duplicating of any widths at any time, such as loose-leaf ledger or card-index work.

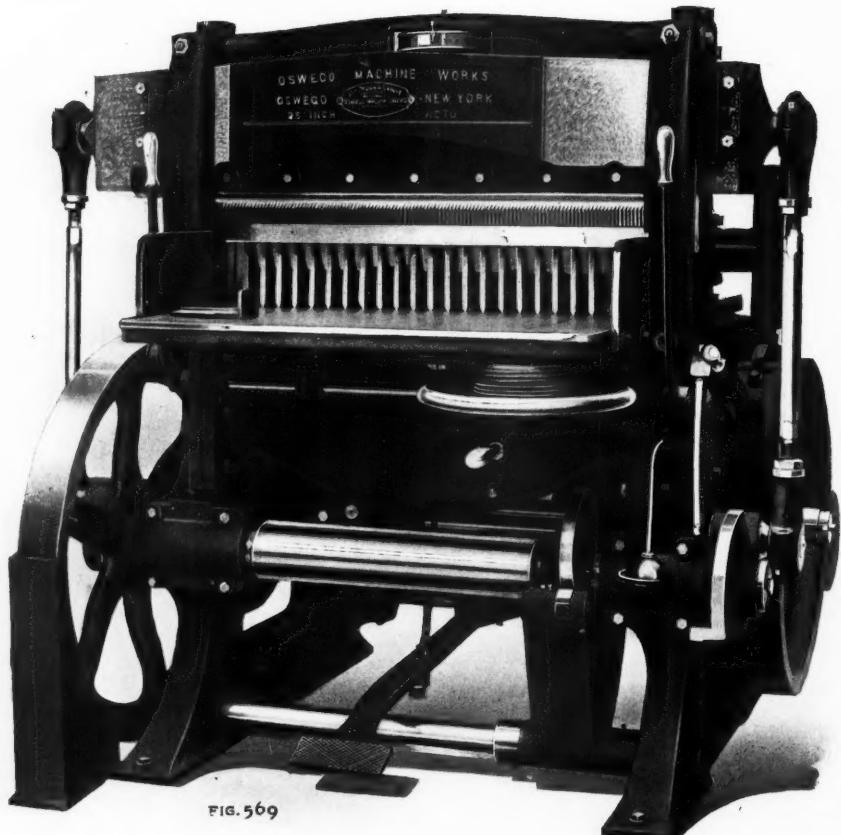


FIG. 569

There is a nominal charge only for these machines, built to order with the vertical stroke in addition to the regular shear stroke, and the extra value of having practically a universal cutting machine commends itself to users of the latest OSWEGO and BROWN & CARVER Cutters.

Full description with illustrations will be supplied with pleasure on request.

OSWEGO MACHINE WORKS

NIEL GRAY, JR., Proprietor

The only factory making Cutting Machines exclusively. The only factory making a complete line of Cutting Machines. NINETY sizes and styles from the little 200-lb. 16-inch OSWEGO Bench Cutter up to the largest 9-ton 84-inch BROWN & CARVER Automatic Clamp Cutter are generally in stock for instant shipment.

MAIN OFFICE AND WORKS
OSWEGO . . . NEW YORK

NEW YORK BRANCH, 150 Nassau Street
W. S. TIMMIS, MANAGER
Showrooms, 203 Wooster Street

CHICAGO BRANCH, 347 Dearborn Street
J. M. IVES, MANAGER

C. B. Cottrell & Sons Co.

Sunday Supplement Rotary Press

THIS machine solves the problem of the publisher who knows it to be necessary or desirable to issue a high-class illustrated Sunday Supplement, but finds that the cost of such a supplement by ordinary methods means an unwarranted expense.

The beautiful, dignified, attractive, tasteful Sunday Supplement of the New York Times is printed on this press, and is a fair specimen of its work. As "Newspaperdom" says: "The New York Times has a supplement worth looking at."

Full details of the **SUNDAY SUPPLEMENT ROTARY PRESS** and specimens of its work will be sent promptly on request.



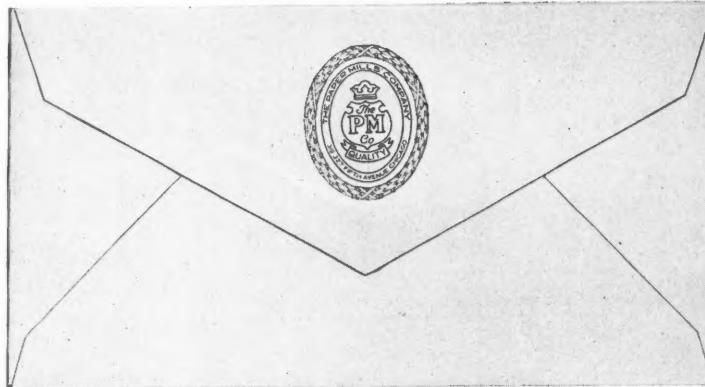
C. B. Cottrell & Sons Co. Printing Presses

NEW YORK, N. Y.
41 Park Row

WORKS
WESTERLY, R. I.

CHICAGO, ILL.
329 Dearborn St.

SOMETHING NEW Twofold Business Correspondence Stationery



TWOFOLD ENVELOPES Size, 3½ x 7½

PAPERS OF QUALITY FOR COMMERCIAL USE

Book Papers
Cover Papers
Lithograph Papers
Proofing Papers
Handmade Papers
Diddle Eye Papers
Blotting Papers



Writing Papers
Envelopes
Typewriter Papers
Bristols
Cardboards
Mounting Papers
Drawing Papers

ALL OF THE CELEBRATED 'P.M.C.C.' QUALITY

Mr. Office Manager,
Everywhere,
United States.

June 1, 1909.

Dear Sir:-

Do you realize that a man [or firm] is judged as much by the Stationery he uses as by the clothes he wears, and that there is as much style to the cut of an Envelope as there is to the cut of a suit of clothes?

When opening your mail, are you not favorably impressed with the letter which reflects style, prosperity, individuality and thoughtful preparation? Do you not read it a little more carefully than you do the letter poorly written, on poor paper, in a poor envelope? Even if you are not interested in its contents, don't you drop it into the waste basket with a hesitating movement? If this is true of you, may you not safely conclude that the man who opens your letters is likewise influenced?

Cheap Stationery is not an economy, but an expense. Good appropriate Stationery is a profitable investment. The difference in cost between poor and suitable stationery, for the ordinary business, is but a few dollars in the course of a year.

Because of its style and the distinction it will give to your letters, our TWOFOLD BUSINESS CORRESPONDENCE STATIONERY, of suitable quality, is the most economical.

Yours truly,
THE PAPER MILLS' COMPANY.

A new style

A sensible style

Attractive

Dignified

Not Expensive

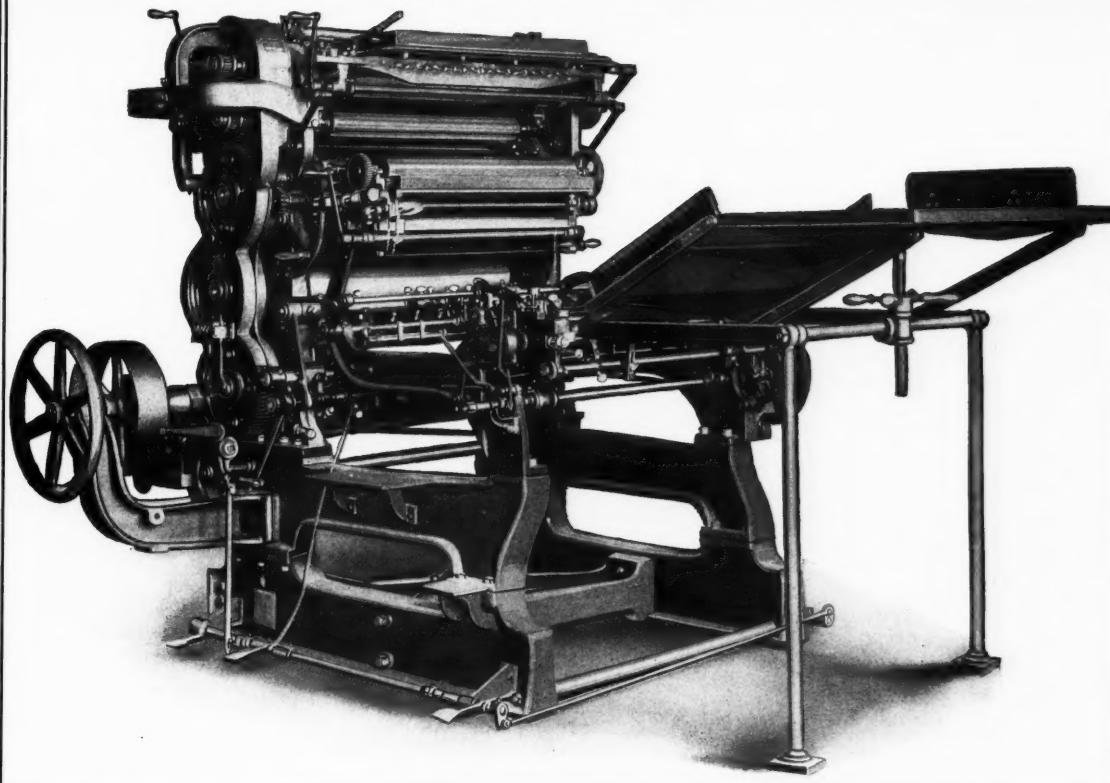
Sheet fits envelope
properly

Letter folded twice opens
up better than one folded
three times for 6¾ envelope

Does not spoil the heading

Write us for samples and prices

THE PAPER MILLS' COMPANY, CHICAGO



Some Printers—

More than perhaps you imagine—followed our suggestion made in this magazine last month. They received the information we promised them. It was valuable to them and they acted accordingly.

How about you?

While there is life there is hope. The longer you wait, the less hope.

Get busy with your pen and ask us how the Harris Offset Press will save you money on the work you do in your plant. We will be glad to tell you.

Just a peep at the inside working of our scheme—better work, higher speed, no make-ready, more profits.

Wouldn't you like to know the rest?

"Ask and ye shall receive."

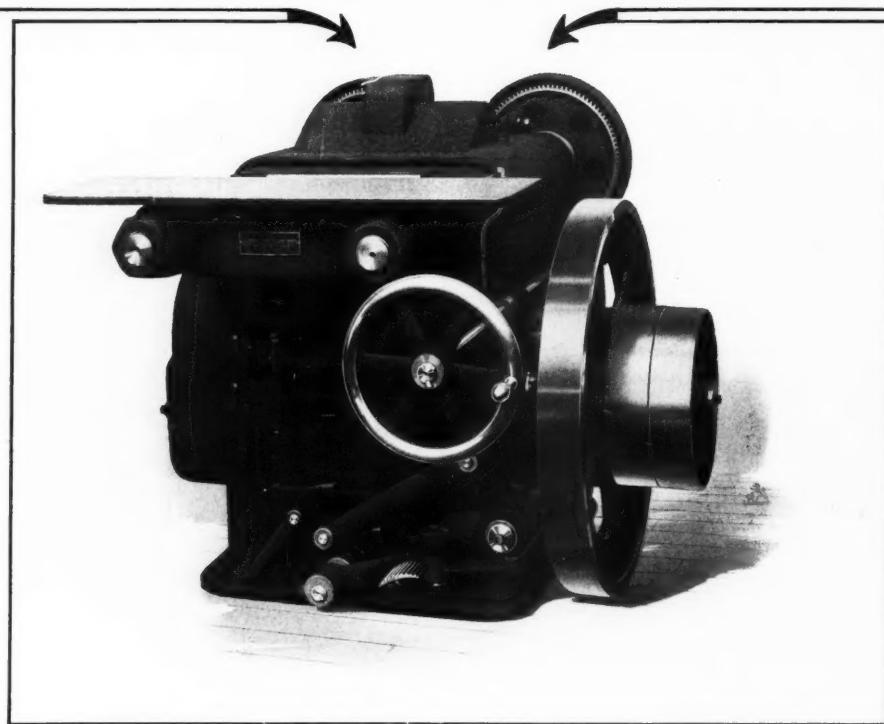
THE HARRIS AUTOMATIC PRESS CO.

CHICAGO OFFICE
Manhattan Building

FACTORY
NILES, OHIO

NEW YORK OFFICE
1579 Fulton
Hudson Terminal Building

The Seybold Book Compressor



A POWERFUL, COMPACTLY BUILT MACHINE,
ESPECIALLY DESIGNED FOR SMASHING OR
COMPRESSING THICK BOOKS OR A NUMBER OF
BOOKS HAVING A HEAVY SWELL IN THE BACK

It entirely eliminates the old method of hammering the back by hand, and adds greatly to the production of trimming and backing machines. Its capacity is easily double that of any other machine used for a similar purpose.

Write for Descriptive Circulars and Prices.

THE SEYBOLD MACHINE COMPANY

Main Office and Factory, DAYTON, OHIO
NEW YORK :: CHICAGO :: SAN FRANCISCO

THE J. L. MORRISON CO.
Canada Agents
Toronto

F. A. VENNEY & CO.
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Dallas, Texas

J. H. SCHROETER & BRO. CANADIAN-AMERICAN MCHRY. CO.
Southern Agents
Atlanta, Georgia
European Agents
London, E. C., England

THE BABCOCK PRINTING PRESS MANUFACTURING CO., NEW LONDON, CONNECTICUT
New York Office, 38 Park Row. John Haddon & Co. Agents, London. Miller & Richard, Canadian Agents, Toronto, Ontario.

BARNHART BROS. & SPINDLER, WESTERN AGENTS, 183-187 MONROE STREET, CHICAGO
Great Western Type Foundry, Kansas City, Missouri; Great Western Type Foundry, Omaha, Nebraska; Minnesota Type Foundry Co., St. Paul, Minnesota; St. Louis Printers Supply Co., St. Louis, Missouri; Southern Printers Supply Co., Washington, District Columbia; The Barnhart Type Foundry Co., Dallas, Texas; National Paper & Type Co., City of Mexico, Vera Cruz, Monterrey, and Havana, Cuba. On the Pacific Coast—Pacific Printers Supply Company, Seattle, Wash.

The Babcock Optimus

The Babcock Optimus

Distribution is a special feature of the Optimus.

The composition ductor takes ink from the fountain to the steel vibrator on the first pair of table rollers. The contact is made at the instant the bed is at the reverse *and the vibrator still*, and lasts until the bed reaches the opposite extremity of its travel. During this half of each impression the ink is diligently worked between the ductor, vibrator and two rollers. It is well distributed before it reaches the table. Here it is again worked by the four rollers, two vibrators, and the table. *While both are at rest* at the opposite reverse, the ductor leaves the vibrator, and arrives at fountain *without rotary motion*, and is in contact with it during the other half of the impression.

No undistributed ink can reach the form.

Whether the rollers are in contact with the table or not, distribution between them and their vibrators never ceases—a point worth remembering. *They work all the time, while the ductor works one-half the time as a distributor.*

To this thorough work add the action of the form rollers on the table so splendidly prepared for them. On these rollers are geared vibrators, upon which riders are provided for. Form and table rollers are of the same size, and interchangeable. Any one of them can be used as a rider. A rider is therefore always at hand, and of a size to be most efficient. With interchangeability all around, and the ductor protected against abuse, there is positive economy in roller cost. Each roller can be thrown out of action quickly and independently of any other, or can be easily removed without changing its set.

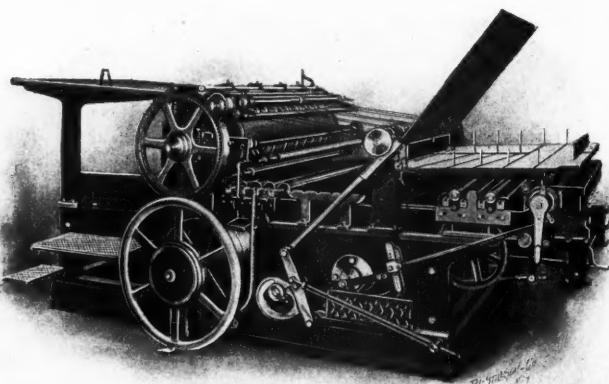
The entire action is easy, noiseless, thoroughly effective, as fast as the press, and furnishes a distribution superior to that of any other like machine. It is more than ample for the heaviest work, and susceptible of the finest regulation.

The Babcock Optimus

SET IN AUTHORS ROMAN.

Mr. Printer—

We want to bring this fact home to you: WHITLOCK PRESSES are designed to comprehend in their construction every mechanical device making for the printing of the finest work, in the greatest quantity, at the least cost. If the difference between cost and selling price means profit, THE WHITLOCK will surely give you more profit than any other press in the market. Nor will this be done at the expense of the press—WHITLOCK repair costs everywhere prove this. Don't say to yourself that the make of press you are using suits you good enough, there's a better—



The WHITLOCK

not only better, but the best! "and we can prove it."

Write us and we will call and tell you about it.

AGENCIES COVERING AMERICA AND EUROPE

AMERICAN TYPE FOUNDERS CO.
Chicago, St. Louis, Cleveland, Cincinnati,
Minneapolis, Kansas City, Denver,
Los Angeles, San Francisco, Dallas.

MESSRS. J. H. SCHROETER & BRO.,
44 West Mitchell Street, Atlanta, Ga.

MESSRS. T. W. & C. B. SHERIDAN, to
Johnson's Court, Fleet St., London, E.C.

AUSTRALASIAN AGENTS

PARSONS & WHITMORE,
174 Fulton St., New York.
CHALLIS HOUSE, Martin Place, Sydney.

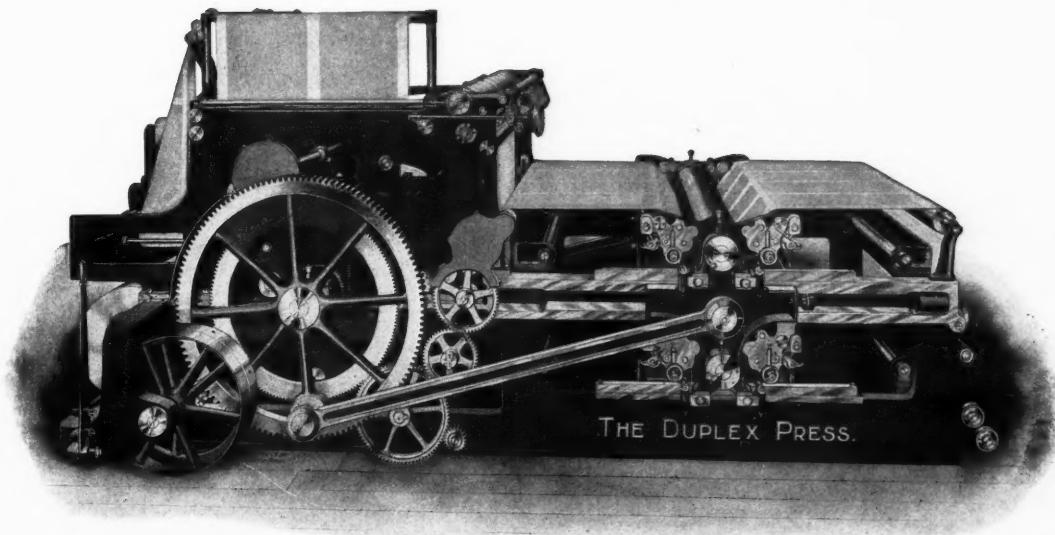
The WHITLOCK PRINTING-PRESS MANUFACTURING COMPANY

DERBY, CONN.

NEW YORK, 23d Street and Broadway
Fuller (Flatiron) Building

BOSTON, 510 Weld Building, 176 Federal Street

THE DUPLEX



Flat-Bed Web-Perfecting Newspaper Press

Prints 5,000 to 6,000 per hour of either 4-, 6-, 8-, 10-, or 12-page papers
WITHOUT STEREOTYPING

Duplex Printing Press Co., Battle Creek, Mich.

VINCENNES, IND., Feb. 15, 1909.

GENTLEMEN,—I have had wide experience in connection with both single and double feed cylinder presses, also the Duplex, and greatly prefer the latter for a small daily edition. In printing, say, 2,500 copies on a hand-feed press of average speed at least four hours are required, and this long running time means a lot of extra power. Furthermore, it is simply out of the question with such an outfit to catch late mail trains and make prompt local delivery. The advantage of holding all forms open late, as we do here with the Duplex, is in itself enough to warrant the additional purchase price, but the main thing is rapid printing and a six-page paper when it is wanted.

A comparison of operating expenses favors your machine. The Duplex for mine every day in the week.

Respectfully yours,

ARTHUR H. KAUMEYER, Pressman Vincennes (Ind.) *Daily Capital*.

Duplex Printing Press Co., Battle Creek, Mich.

SANTA BARBARA, CAL., Nov. 27, 1907.

GENTLEMEN,—Replying to your favor of November 16 will say that we are more than pleased with the press we purchased from your company. For some time previous to installing the Duplex we ran our edition on a double feed —, and basing our figures on the cost of getting out our paper on that press, figuring the great loss of white paper, etc., we find that we save in labor and paper more than the quarterly installments and the interest on the whole investment. In other words, I have been enjoying all the advantages of a modern press at an expense not in excess of running a much inferior machine.

In a year our circulation has increased twofold, and we attribute much of this to the Duplex.

We can not speak too highly of your press. Yours very truly, T. M. STORKE, Editor and Proprietor, *Independent*.

FIFTEEN MONTHS LATER

SANTA BARBARA, CAL., Feb. 18, 1909.

GENTLEMEN,—I am always glad to be able to put in a good word for the Duplex. Our eight-page machine, installed about three years ago, has given perfect satisfaction. I believe that a publisher with a daily circulation of from 2,000 to 5,000 can well afford to replace the machine every five years — throw the old one in the scrap heap — and then be ahead. I figure that the Duplex saves me net from \$70 to \$90 a month in labor and paper over the old cylinder. My Duplex is as good as new and the cost of repair is almost nothing.

Very truly yours,

T. M. STORKE.

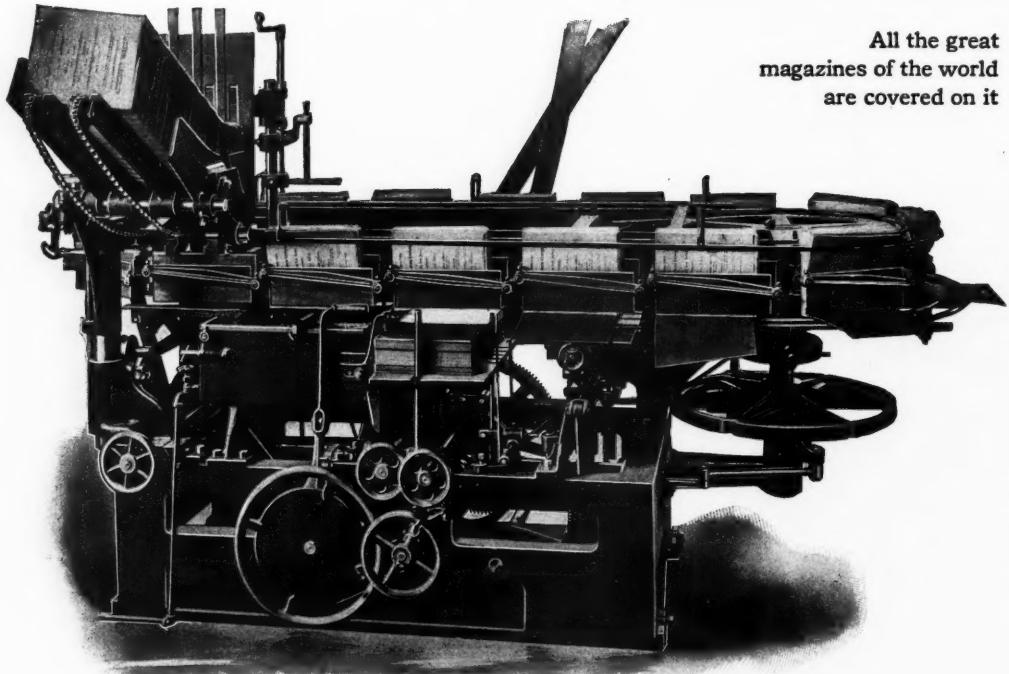
OUR CUSTOMERS WRITE OUR ADS.

DUPLEX PRINTING PRESS COMPANY

BATTLE CREEK
MICHIGAN

Sheridan's Book and Pamphlet Covering Machine

Covers daily, automatically, 22,000 books or pamphlets.
Always ready for work.
Saves $\frac{1}{3}$ of the cost of covering by hand.
Note great saving in floor space.
No brushes. No glue pots.
Great saving in glue.
Much cleaner and more convenient.



All the great
magazines of the world
are covered on it

SHOWS MACHINE COVERING NEW YORK TELEPHONE BOOK

SOME OF THE FIRMS WHO ARE USING OUR COVERING MACHINES

NEW YORK	No. Machines	WASHINGTON, D. C.	No. Machines	ENGLAND	No. Machines
Frank A. Munsey	3	U. S. Government Bindery	2	Hazell, Watson & Viney, Ltd.	1
Butterick Publishing Co.	6	PHILADELPHIA, PA.		Cassell & Co., Ltd.	1
Harper & Brothers	2	Oxford Bindery	1	Sir George Newnes, Limited	1
Street & Smith	3	The J. B. Lippincott Co.	1	Eyre & Spottiswoode	1
S. S. McClure Co.	2	George F. Lasher	1	Unwin Bros.	1
Cosmopolitan Magazine	2	JERSEY CITY, N.J.		Harmsworth Bros.	2
Trow Directory Ptg. and B. B. Co.	2	Jersey City Printing Co.	1	J. Burn & Co.	1
J. J. Little & Co.	1	SPRINGFIELD, MASS.		London & County Printing Works	1
Buckley & Wood Co.	1	Phelps Publishing Co.	2	SCOTLAND	
Wm. Knoepke Pamphlet Binding Co.	2	ELGIN, ILL.		Thomas Nelson & Sons	1
P. F. Collier & Son	1	David C. Cook Publishing Co.	2	FRANCE	
Charles Schweinler Press	1	CHICAGO, ILL.		Malherbe et Cie	1
McCall Fashion Co.	2	M. A. Donahue & Son	1	INDIA	
William Green	1	Journal of American Medical Association	1	Gulab Singh & Sons	1
Gardner Binding and Mailing Co.	1				
Williams Printing Co.	1				
Wynkoop-Hallenbeck-Crawford Co.	1				
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Manufactured and sold exclusively by

T. W. & C. B. SHERIDAN CO.

NEW YORK

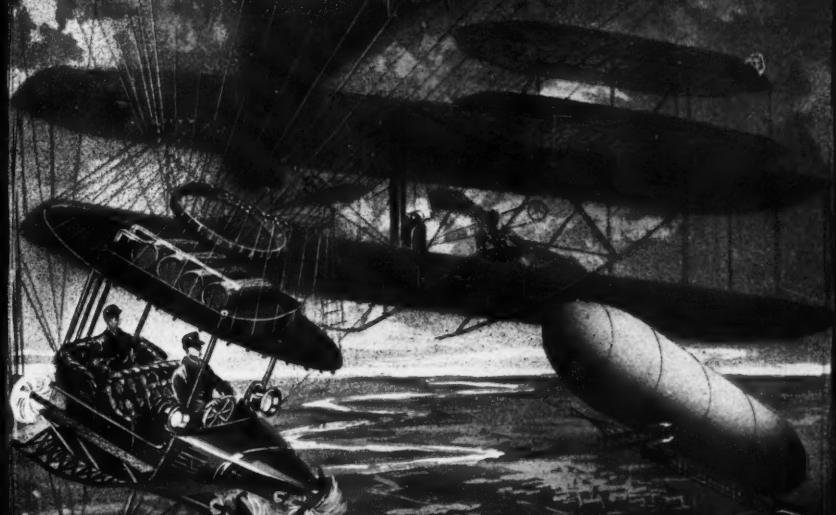
CHICAGO

LONDON

THE FRANKLIN COMPANY

DESIGNERS
ENGRAVERS

ELECTROTYPERS
& PRINTERS



346-350 DEARBORN ST, CHICAGO.



ESTABLISHED
1861



IT ISN'T JUST TALK THAT has sent the sales of this grade of paper up like an aeroplane. It's the splendid combination of quality, texture, stability and price that has lifted the average for the first quarter of 1909

FAR ABOVE THE RECORD FOR LAST YEAR.

The all-round goodness of

Worthmore Bond

(it has the crackle)

is responsible for its steady uplift in the estimation of a discriminating public.

It takes a mighty fine paper to make good on the claims we proudly make for it; but **Worthmore Bond** does it.

THE WHITAKER PAPER COMPANY
CINCINNATI, OHIO, AND NASHVILLE, TENN.

BAY STATE PAPER COMPANY
BOSTON, MASS., AND NEW YORK, N. Y.

(Samples will show you why the first three months of 1909 broke the record for sales. What's your address, please?)

Over 14,000 GOLDING JOBBERS



Golding Art Jobber, No. 18

Have been sold. One thousand of them prior to the year 1885. We happen to know that a great many of this first thousand **GOLDING JOBBERS** are still serving their masters just as faithfully and profitably as they did when brand-new.

Have you ever noticed how few secondhand Golding Jobbers are offered for sale? There's a reason in their favor.

The Golding, with labor-saving, profit-earning features unparalleled, stands up and gives service years longer than any other platen press.

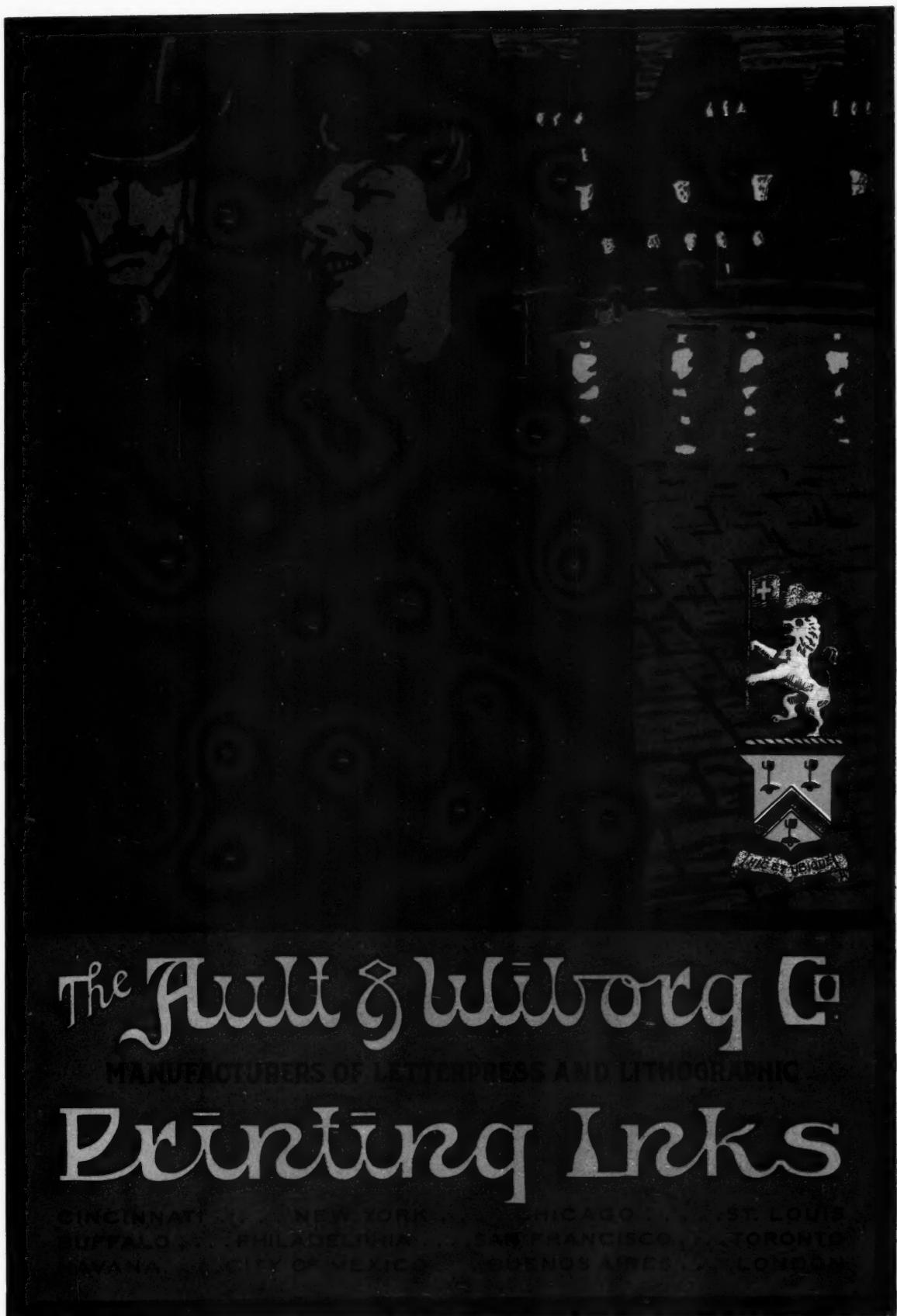
Moreover—Three Golding Jobbers will do the work of four of any other platen press. It saves in many ways and the difference is profit—unusual profit.

Our Free Trial proposition is interesting. Ask about it.

For sale by all principal printers' supply dealers.

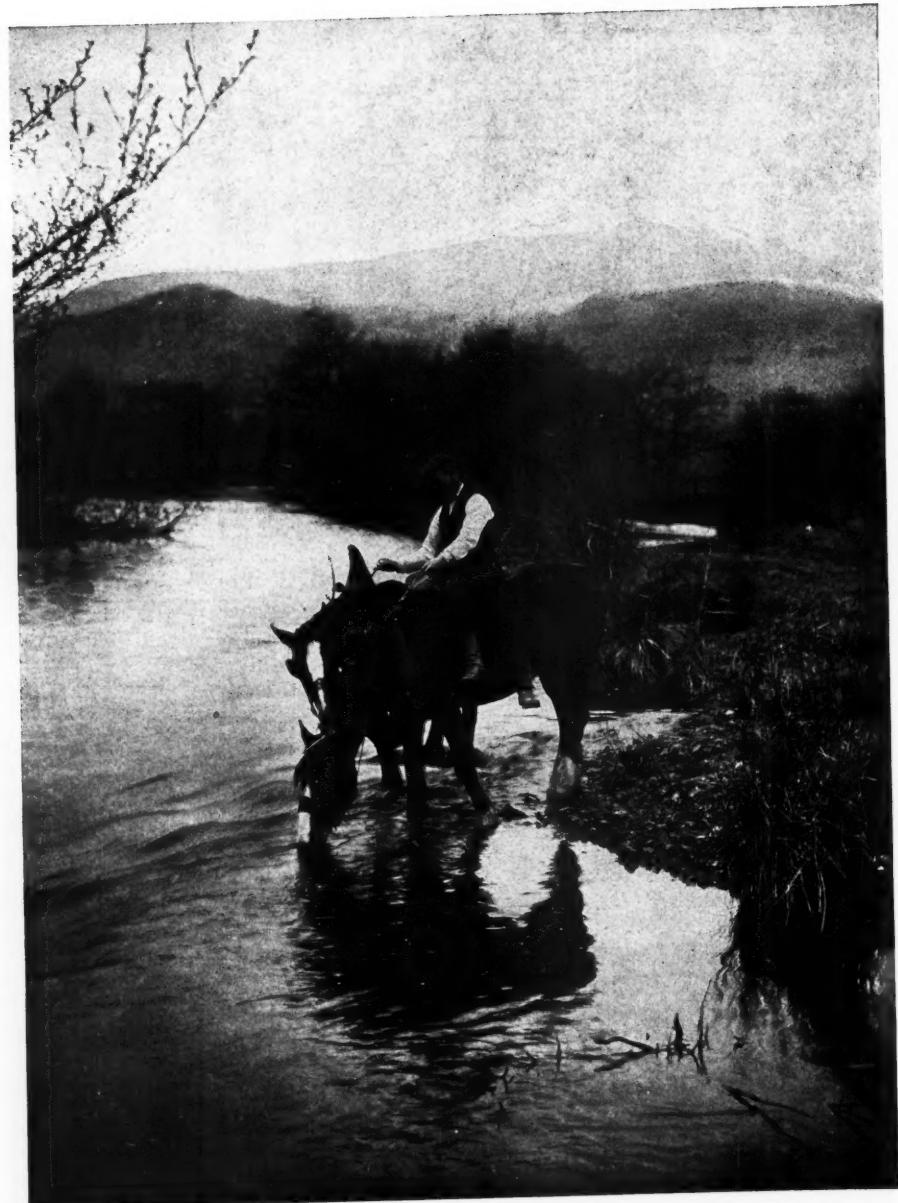
Golding Manufacturing Co.
FRANKLIN, MASSACHUSETTS

Canadian Selling Agents—BRITISH TYPE FDRS. AGENCY, LTD., TORONTO, ONT.



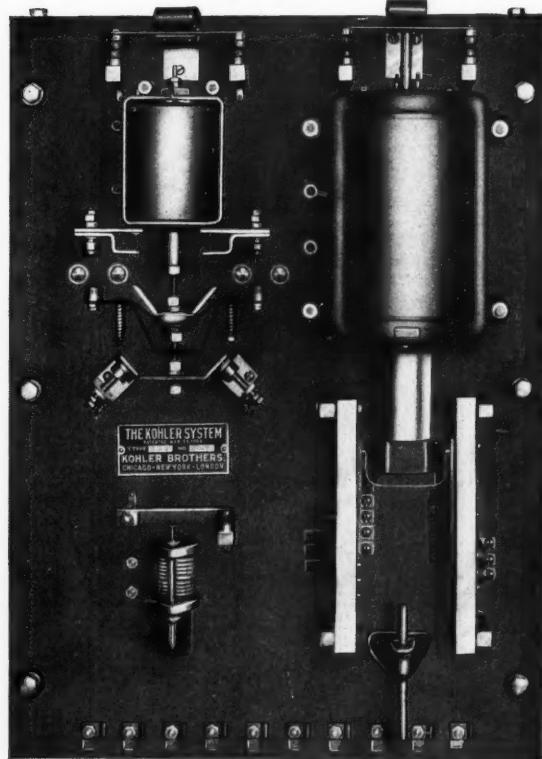
The **Ault & Worq Co.**
MANUFACTURERS OF LETTERPRESS AND LITHOGRAPHIC
Printing Inks

CINCINNATI NEW YORK CHICAGO ST. LOUIS
BUFFALO PHILADELPHIA SAN FRANCISCO TORONTO
LAVANA, CITY OF MEXICO BUENOS AIRES LONDON



THE AULT & WIBORG CO.
DUPLEX. SEPIA G. S. 831-14.

"The Kohler System"



We illustrate here all the mechanism there is in our Type "N. R. F." Multiple Push-button Automatic Speed Control for the Electrical Operation of Flat-bed Printing-presses and other machinery.



careful investigation. Its installation is simple and inexpensive, and its great advantages are of vital importance to the owner. Remember, "The Kohler System" will meet the most exacting demands of every known form of machine which requires *precise, accurate, instant and infallible control*.

Tell us the kind of machinery you use, its make, size and the voltage of your power circuit, and we will send bulletins describing how we operate it.

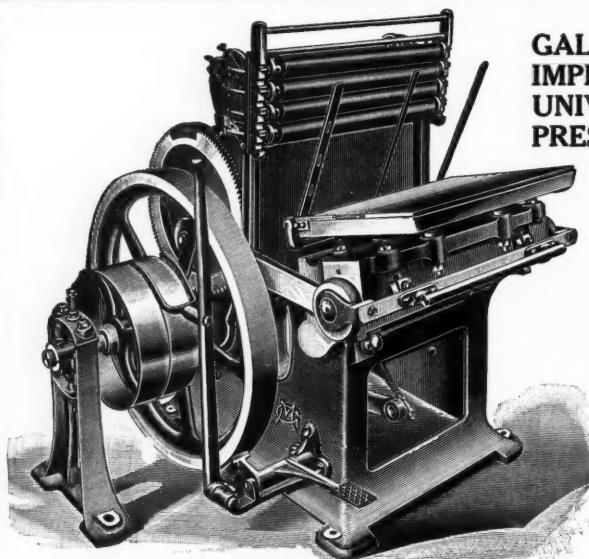


KOHLER BROTHERS

NEW YORK OFFICE
1 Madison Avenue

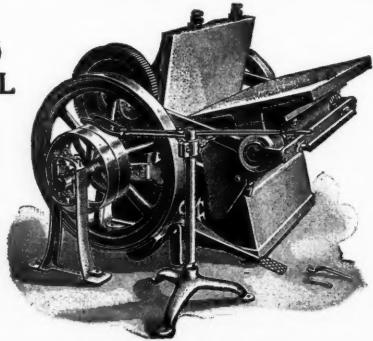
CHICAGO
Main Offices, 277 Dearborn Street

LONDON OFFICE
56 Ludgate Hill, E.C.



17 x 25 inside chase. The largest Platen Printing-
Press in the World.

GALLY
IMPROVED
UNIVERSAL
PRESSES



30 x 44 inside chase. The Largest
in the World.

*The Cutting and Creasing Presses are built in 5 styles and
are the Most Powerful and Largest Made
in the World.*

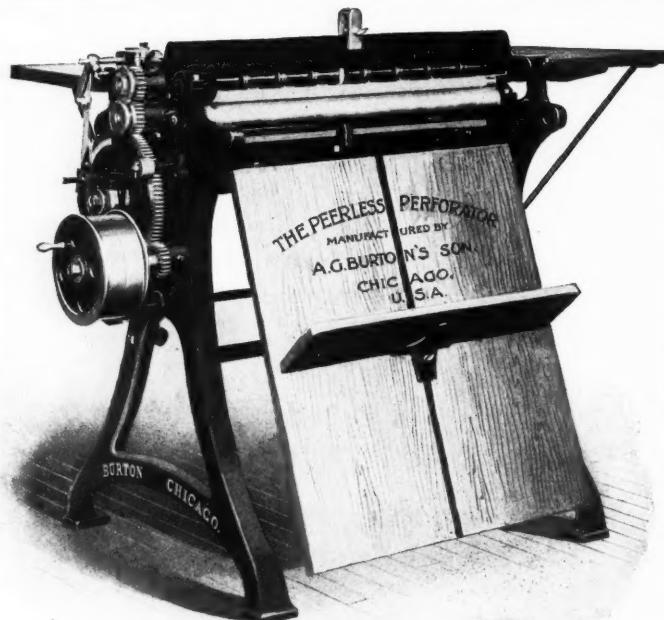
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4 Styles Printing Presses — 5 Combinations
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Sold by all reputable dealers in the world
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THE NATIONAL MACHINE CO., 111-135 Sheldon Street, Hartford, Conn., U.S.A.
SOLE MANUFACTURERS

THE PEERLESS PERFORATOR



IT is distinguished for the rapidity and perfection of its work, makes a clean and thorough perforation at a high rate of speed, and is adjustable to a wide range in the thickness of the stock it will perforate.

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enables us to offer the most improved line of Printers' Plate-making Machinery.



We also handle a full and complete line of Photo-Engravers' Material and Supplies, including Chemicals.

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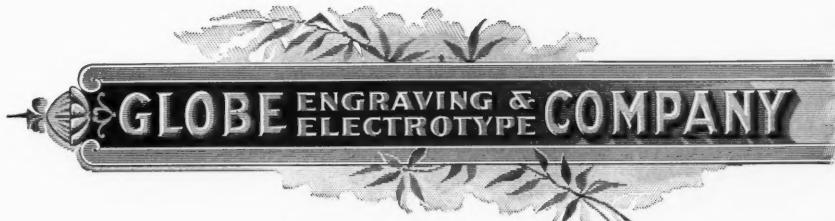
These may be attained by adding to your equipment one or more A-B lamps according to your needs; the lamp especially designed to meet the requirements of your art.

Write for BULLETINS and further information.

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***The Largest Electrotype Foundry on Earth!
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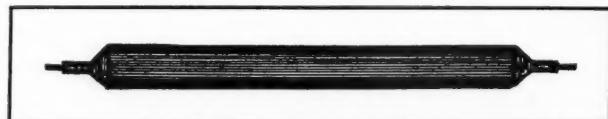


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New SELF-CLAMPING Cutter

“Better Than Ever”

Triple-gearied.

No Single-gearied Cutter has equal Durability or Strength.

High-grade in every respect.

Guaranteed Accurate, Strong and Fast.

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Manufacturing only Cutting Machines

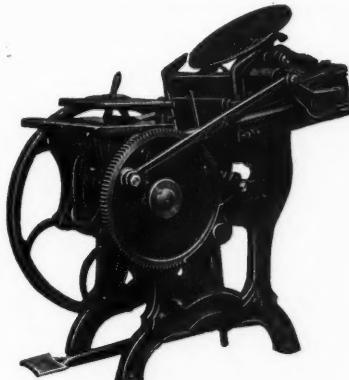
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by practical test fill the requirements of the most exacting user. Our Presses and Cutters are built upon scientific and proven ideas, embracing speed, durability and quality of work.



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SIX SIZES

OUR ILLUSTRATED BOOKLET tells an interesting story of how these machines are made, and what they will do. Ask for it.



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FOUR SIZES

FOR SALE BY THE PRINCIPAL DEALERS
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THE CRANSTON WORKS
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An excellent correspondence paper.
Finish suitable for printing or lithography.

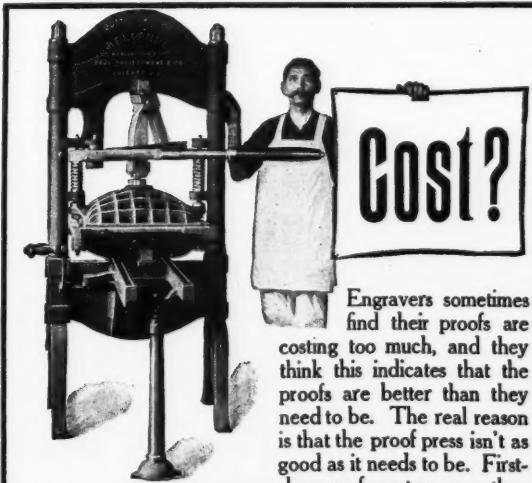
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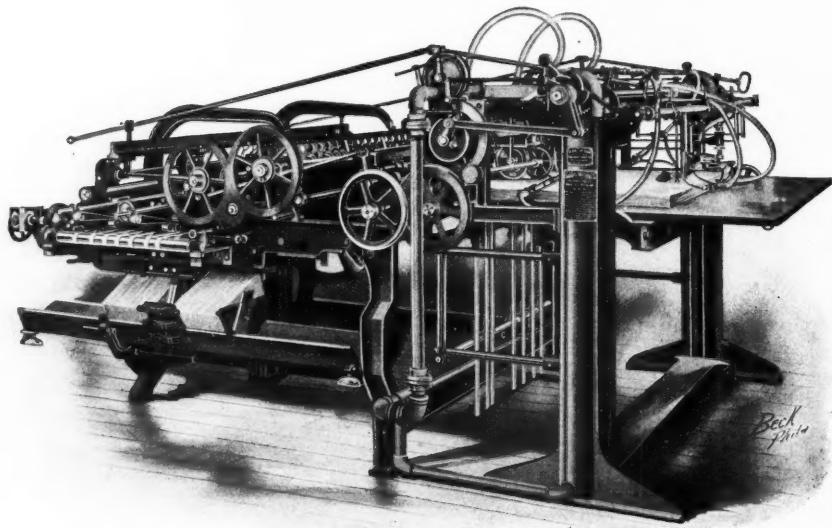
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An accurate machine of especial value on long edition work.

Among several sizes our customers find No. 528 is adjustable for 90 per cent of all such work in ordinary binderies.

The machine folds sheets from 40 x 54 to 19 x 26 inches, giving a folded page ranging from 10 x 13½ to 4¾ x 6½ inches.

All desirable modern appliances. Accurate, reliable work guaranteed.

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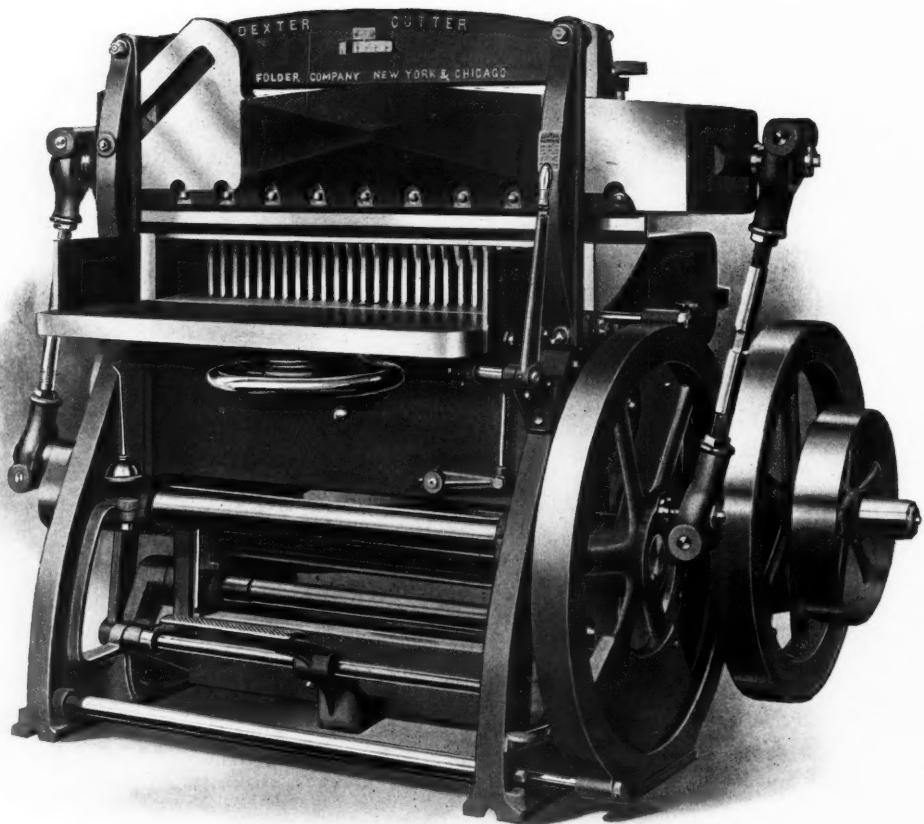
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Without a Doubt



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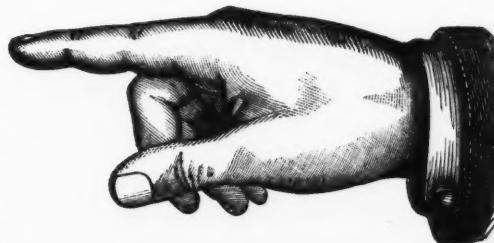
We want to emphasize to every printer, lithographer, binder, papermaker, paper-box manufacturer, and all users of Power Cutters, a few facts about our Cutter, illustrated on the opposite page.

It is built on scientific and practical principles.

It is correct in design.

It is wonderfully simple—its few parts must appeal to you.

It is positive beyond question.



It is accurate to the thousandth part of an inch.

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It is all that a high-grade Cutter should or can be.

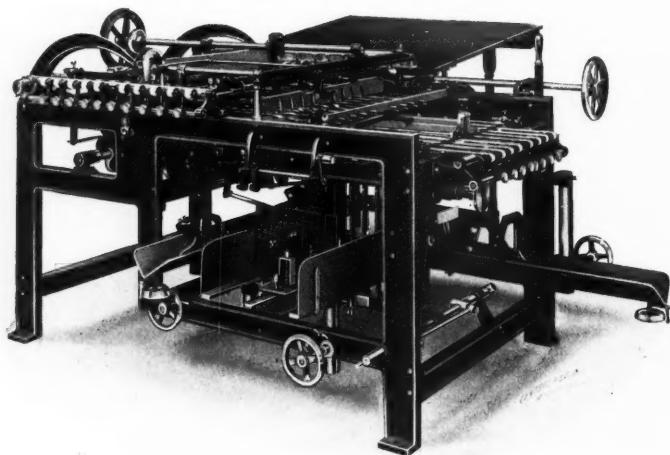
It is both in theory and fact "**Without a Doubt.**"

Can you say as much of any other cutting machine? We are prepared to demonstrate this Cutter to the point of complete satisfaction, and in doing this we have thirty salesmen and mechanical experts in the field to help. *Let us work with you.*

DEXTER FOLDER CO.

When you have been sufficiently
misled, by buying imitations of our
product, drop us a line.

Established **27** years ago.



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Made by

Brown Folding Machine Company
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Chas. A. Sturtevant & Co.
38 Park Row

AGENCIES
London, W. C., J. Collis & Sons,
42 Regent Square, Gray's Inn Road

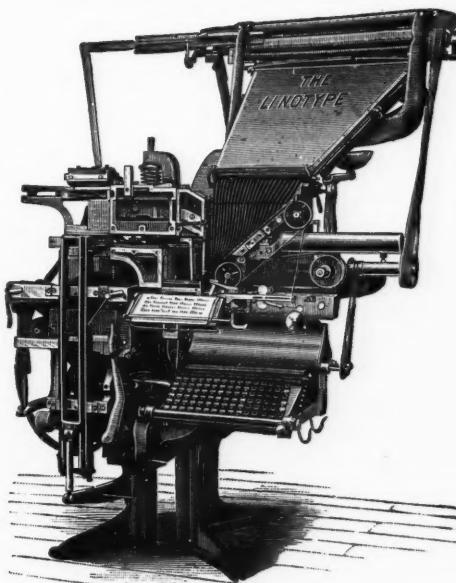
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Rebuilt Linotypes

Model 1, Two-letter Linotypes

All worn parts replaced by new.
Guaranteed to produce as good a
slug as from a new machine.
All machines sold with new matri-
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¶ This is the only company that rebuilds Linotypes, that maintains a regular force of machinists and is equipped with up-to-date machinery.
¶ We have an exclusive special license to use patented attachments in rebuilding Linotype machines.
¶ All parts used by us in rebuilding Linotypes are purchased from the Mergenthaler Linotype Company, and are made in the United States. Prompt delivery. Prices and terms on application. :: :: ¶ If you want other model Linotypes, write us.



We have completed special tools and attachments for the accurate repairing of Spacebands.

Price for Repairing Spacebands, each - - - 25 Cents

WE GUARANTEE ALL OUR WORK.



*If you have a Linotype to sell
If you wish to buy a rebuilt Linotype* { **WRITE US**



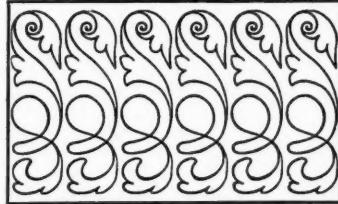
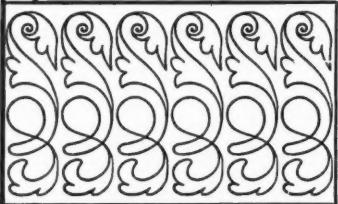
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*WILL S. MENAMIN,
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OF QUALITY
Without an Equal



Thalmann Printing Ink Co.

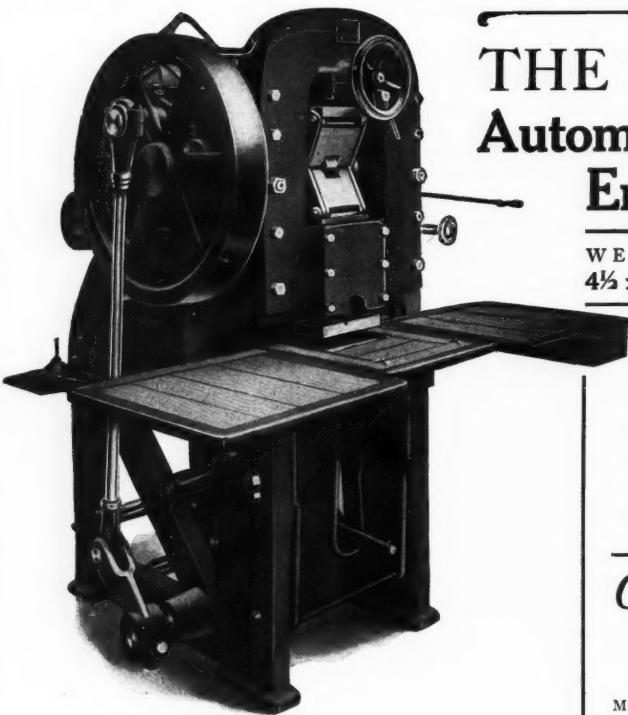
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Size, 4½ x 9

THE NEW CARVER Automatic Stamping and Embossing Press

WE MAKE THE FOLLOWING SIZES
4½ x 9, 3½ x 8, 2½ x 8, 2½ x 4 Inches

USERS of our presses, who are in a position to *know by comparison*, say that our machines are less likely to get out of order; require the least repairing; yield more in a given time at a less cost, and produce a class and variety of work *excelled by none*.
An investigation will prove it.

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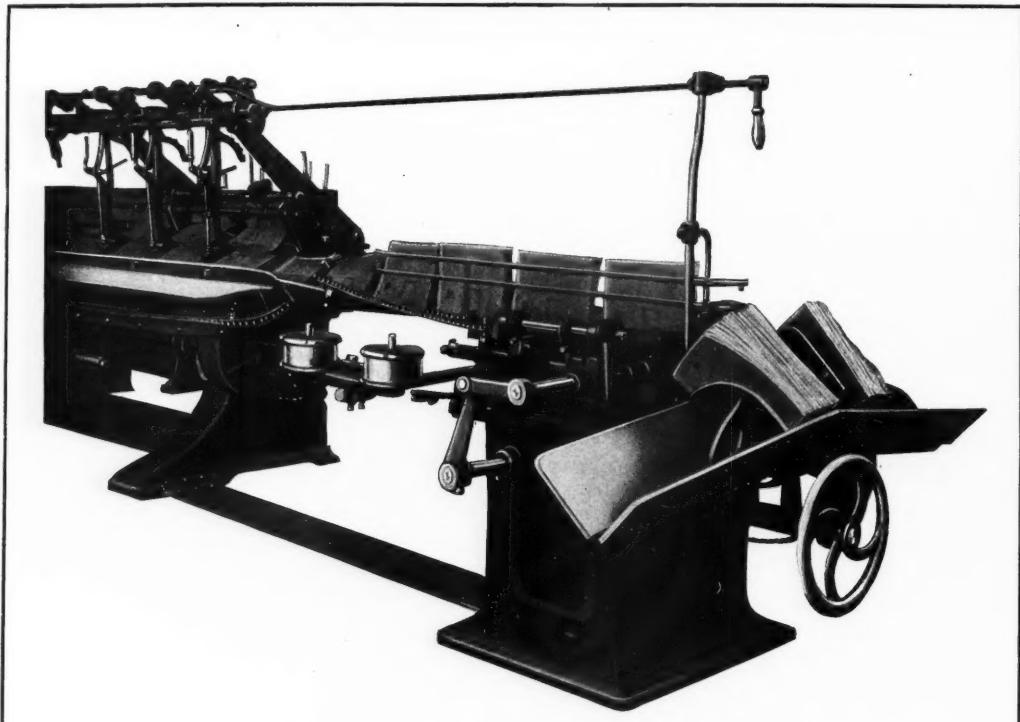
The WORONOCO BOOKS are worth having just to see the new line of WORONOCO COVERS, if for nothing else. These Covers are fine in every sense of the word. They have every practical feature that the printer and advertiser needs, as well as some business-getting, money-making points.

White and three colors, 20 x 25, two weights. In a special linen finish of a particularly fine and beautiful texture, showing a two-tone effect entirely different from the finish in FAIRFIELD COVER. Besides, it's new.

The WORONOCO BOOKS show 215 different papers: Covers, Books, Bonds, Linens and Ledgers. They are themselves interesting and instructive, and illustrated as they are they will help sell and make good printing.

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WORONOCO PAPER CO.
WORONOCO, MASS., U. S. A.



GATHERER - COLLATOR - JOGGER - STITCHER

*Four operations at one and the same time,
consequently great saving of time and labor*

These machines are covered by U. S. Patents Nos. 761,496, 763,673, 768,461, 768,462, 768,463, 779,784, 783,206, 789,095, 828,665, 813,215, 846,923. Action has been commenced against Gullberg & Smith for making machines in infringement of patent No. 761,496, covering the Detector or Caliper. Sellers and users of the infringing machines are also liable.

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FOR A LABOR-SAVER TO BE
PLACED ON MARKET BY US**

**GEO. JUENGST & SONS
CROTON FALLS, N. Y.**

TRADE MARK Coes "Micro-Ground" TRADE MARK Coes "Micro-Ground" TRADE MARK Coes "Micro-Ground" TRADE MARK Coes "Micro-Ground" TRADE MARK Coes "Micro-Ground"

ESTABLISHED 1830

To the Trade: We beg to announce a new

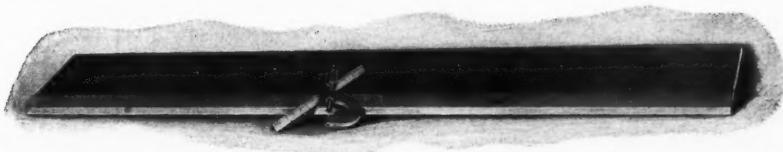


Coes Knife

which we are selling as our "New Process" Knife. We have been supplying this knife in its improved form for over a year to our largest customers with the best results.

It is sold on our regular list *at no advance* in price.

Following our established habit of *raising quality* to the customer at no extra expense to him.



Same package.
Same warrant. Ask us.

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It's better than most other covers at double the money.

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It bulks thick for its weight.

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It folds easily. Indiana Paper Co.

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It takes heavy embossing without cracking.

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It has an affinity for paste. The Chatfield & Woods Co.

Rochester, N. Y.? Buy BUCKEYE COVER of The Alling & Cory Co.
It is good for all kinds of advertising literature.

St. Louis, Mo.? Buy PEERLESS* COVER of Graham Paper Co.
It's a money-maker for the progressive printer.

If you are not located near one of these jobbers, please write us for The Buckeye Sample-book, and set it up alongside an assortment of other covers costing 50 to 75 per cent more. If the comparison doesn't conclusively prove Buckeye superiority to your own satisfaction—*don't buy Buckeye Cover.*

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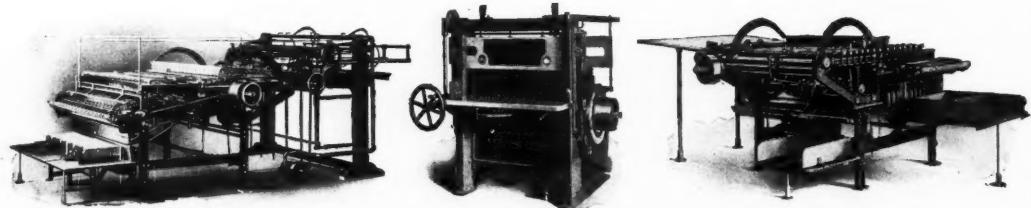
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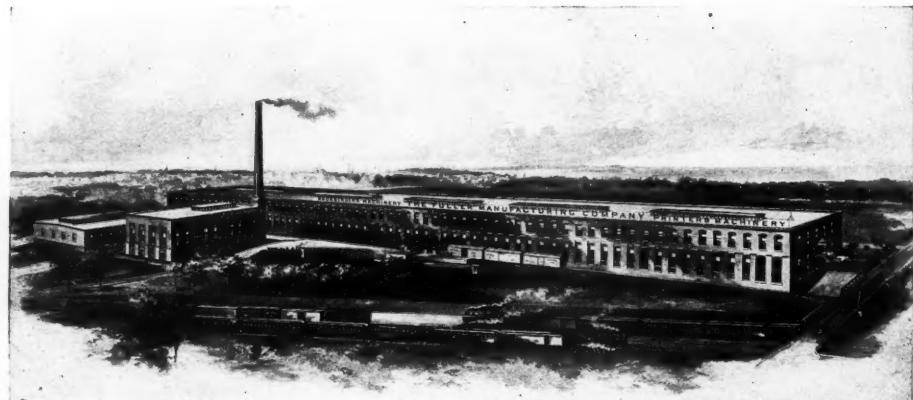
Fuller Manufacturing Company's Specialties



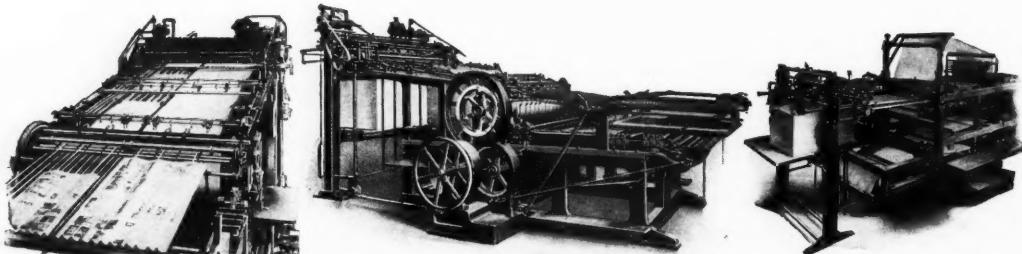
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THE largest and best equipped Plant in the World for the manufacture of Automatic Feeders, Folding Machinery and Cutters. Thousands in daily operation.

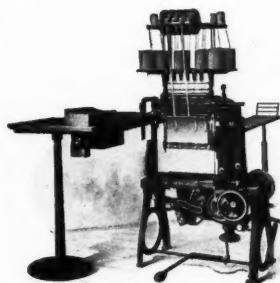
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E. C. FULLER COMPANY

SOLE SELLING AGENT

FISHER BUILDING, CHICAGO 28 READE STREET, NEW YORK

Smyth Manufacturing Company's Specialties



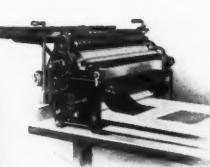
No. 3 SEWING MACHINE



No. 4 SEWING MACHINE



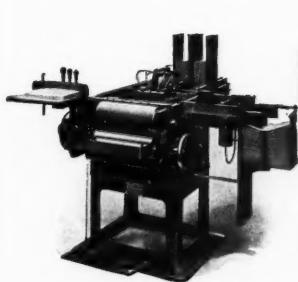
No. 7 SEWING MACHINE



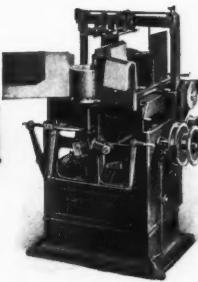
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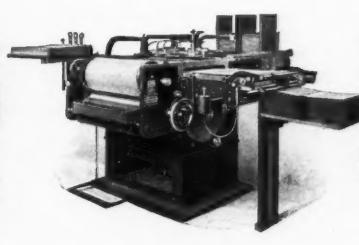
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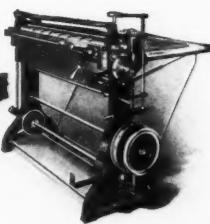
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CLOTH-CUTTING MACHINE

THE best constructed, the most satisfactory and the most profitable machines for the purposes for which they are designed.

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E. C. FULLER COMPANY

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FISHER BUILDING, CHICAGO

28 READE STREET, NEW YORK

No chance for an Argument

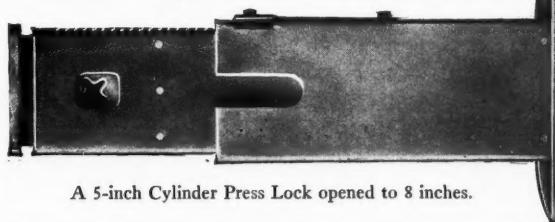
Ask any printer which is the best general-purpose press, the press that is the money-maker, and he will invariably answer, "the Old Style Gordon." Ask any well-informed printer which is the best Old Style Gordon, and he will say, emphatically, "CHANDLER & PRICE GORDON." There will be no chance for an argument, pro or con.

It is in the make

Chandler & Price Gordons are designed better and built better than others, and they pay better returns on the investment. Why not replace that old, worn-out jobber you have been thinking of getting rid of for years with a new, up-to-the-minute Chandler & Price Gordon, now?

The Chandler & Price Co.
Makers, Cleveland, Ohio

Patent Cylinder Press Locks



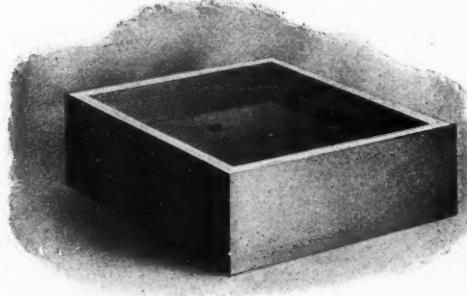
A 5-inch Cylinder Press Lock opened to 8 inches.

For locking chases on the press.
Dispensing with furniture and quoins.
Quickly adjusted.
Secure lock.
Great time-saver.
Holds chase solid to bed.
Prevents material working up inside.

Floored Iron Furniture



Iron Furniture



The
Morgans & Wilcox
Mfg. Co.'s

Patent Steel Furniture

The
Great
Labor-saver

MORGANS & WILCOX MFG. CO.
MIDDLETON, N. Y.

We have no hesitation in saying that these four appliances, all originating with us, and all largely bought and highly appreciated, are the best four things in their line that ever went into a printing office.

Iron and Steel Furniture

Will not warp, shrink or swell; can not be squeezed out of shape, nicked or bruised; will not corrode. *The only indestructible furniture made.*

All regular and special sizes.

ALSO

Iron Sectional Press Beds—the most accurate made.

Iron Imposing Surfaces—planed true and smooth; free from sand or blow-holes; strongly ribbed.

Steel Electrotype Bearers.

Cast-iron Electrotype Chases.

Hand Presses.

Paper Cutters.

Proof Presses.

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MORGANS & WILCOX MFG. CO., Middletown, N. Y.

HAMILTONS' MODERNIZED PRINTING-OFFICE FURNITURE

Is Internationally Recognized as the Standard of Its Kind

HERE ARE TWO ENDORSEMENTS WHICH INDICATE THE TREND OF OPINION

An American Endorsement of Hamilton Furniture

CLEVELAND, OHIO, April 17, 1909.

GENTLEMEN.—We are very much pleased with the new equipment which you recently installed in our composing-room, and find it will greatly increase the efficiency of this room. We already notice a considerable saving in the hours of time required to do different jobs by reason of our workmen having type cases and all material systematically and conveniently arranged. We expect the saving in the cost of our composition will soon pay us back for this outlay.

Another important feature is, this greatly improves the sanitary condition of the room. Yours very truly,

THE J. B. SAVAGE CO.,

W. S. Pettibone, Vice-President.

In telling us about the installation of this new equipment, our traveler, Mr. DeWitt S. Moses, well known among printers throughout the United States, and who has now been on his travels for us for twenty-three years, writes as follows:

"Mr. Savage told me that identical jobs of composition which formerly came down to the office with 120 hours' composition, now come down, since the new furniture was installed, with but an average of 100 hours, and other jobs which formerly had an average of 80 hours, are now coming down to the office with about 65 hours' composition."

A British Endorsement of Hamilton Furniture

Extracts from a report of an illustrated lantern lecture by Mr. George Eaton Hart, of the St. Clements Press, London, in the South London Art Gallery, on Thursday evening, March 11, 1909, before members and others interested in the artistic typography classes of the Camberwell School of Arts and Crafts. The report of this lecture was published in the *British and Colonial Printer and Stationer*, dated March 18, 1909:

"A number of slides were here thrown on the screen, beginning with a view of Franklin in a printing-office of his day, and shown as an example of what may be obtained by perseverance and temperance, the composing-room of a by-gone day here illustrated. The lecturer then turned to the economical arrangement of the composing-room fittings that had begun to be carefully considered by thoughtful printers of late years. Continuing, he said, first 'The Hamilton Company, of America, with their fine models of cabinet frames and fittings, have not only given an impetus in this direction but have distinctly shown that the fittings of the composing-room can be both a thing of beauty and far more practical than the clumsy, dirty old timbers of a century ago.'"



The above is a simple statement of the results obtained in re-arranging the composing-room in one American printing establishment. What we have done for the Savage Co. we can accomplish in any composing-room where the furniture equipment has not been modernized. It is a remarkable fact that printers are most conservative in changing their equipment. There are hundreds of composing-rooms where, with a small investment in new furniture requiring less outlay than the purchase of a new cylinder press, a saving could be made amounting to from 10 to 25 per cent in labor, and from 25 to 50 per cent in floor space, with a very large increase in the shop output.

If you are interested in this very large question of printing-office economy, fill out the coupon on this page and let our representative show you what can be done with your office. Remember it is *up to us to show you*.

SEND FOR A COPY OF "COMPOSING-ROOM ECONOMY." It will show you what has been accomplished in thirty other representative offices.

We are interested in the question of Modernized Furniture and would like to have your representative show us a floor plan of our composing-room as you would re-arrange it, with a view to our installing such furniture as you can show us would soon be paid for in the saving accomplished.

Name.....
Street and No.....
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Have you a copy of "Composing-room Economy?".....

THE HAMILTON MFG. CO.

Main Office and Factories . . . TWO RIVERS, WIS.
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ALL PROMINENT DEALERS SELL HAMILTON GOODS

A VALUABLE LINE GAUGE, graduated by picas and nonpareils, mailed free to every inquiring printer.

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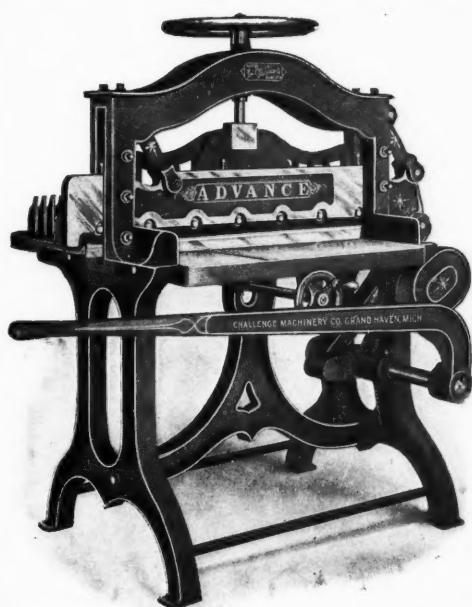
WHEN
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USED

THEY ARE
THE GREATEST
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OF MODERN TIMES

158-164 E. Harrison St.

CHICAGO.

A Back Protector



The illustration shows the lever of the Advance Cutter when at the end of the cut. You don't have to break your back by stooping to the floor, and besides you get the greatest leverage where most needed.

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You ought to know more about Advance Lever Cutter construction. Send for circular describing it in detail.

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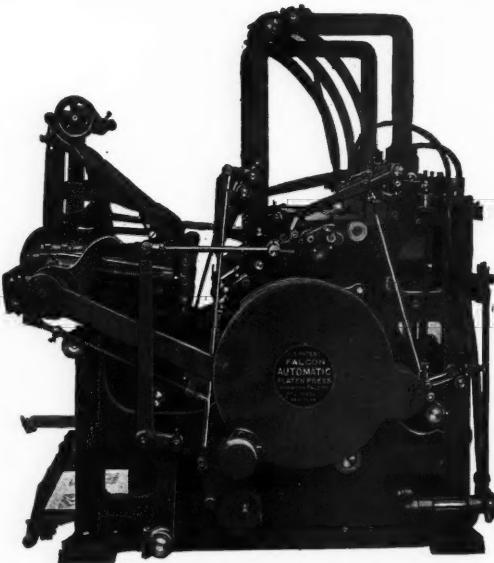
THE PAY-ROLL PAYS FOR The Falcon Automatic Platen Press

Will automatically feed, print and deliver any weight of stock from onion-skin to cardboard. Feeds from the top of the pile.

Speed, 3,500 per hour.

Prints from flat forms.

No expert required. Absolute register.



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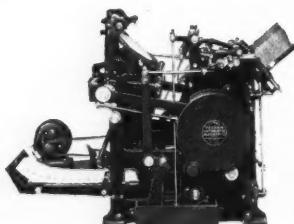
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Size, inside chase, 18 $\frac{1}{4}$ x 12 $\frac{1}{2}$ inches. Price, \$1,750, f. o. b. New York.

The Express Falcon Platen Press

This press with Automatic Envelope Feed and Delivery is the fastest and most economical press for printing envelopes that has yet been produced. Speed, 4,500 envelopes per hour. The Automatic Envelope Feed Attachment can be removed and the Hand-feed Board substituted in five minutes, when flat sheets can be fed at the speed of 3,000 to 3,500 per hour.

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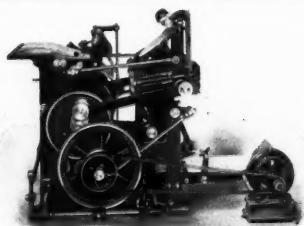


WITH AUTOMATIC FEED AND DELIVERY
FOR ENVELOPES

COLLIERS
THE NATIONAL WEEKLY
416 West 13th Street
NEW YORK

Gentlemen.—We have had your Express Falcon Press in our place now about six months, and so far it has been entirely satisfactory to us. We are running envelopes from 3,500 to 5,000 per hour on it and getting very satisfactory results, and also find that it can be hand fed at least 3,000 per hour. The press is particularly adaptable to this sort of work as it has all the advantage of high speed and forms may still be changed on it as quickly as on an ordinary job press. So far we are very much pleased with its work.

(Signed) FLOYD E. WILDER,
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FOR FLAT STOCK

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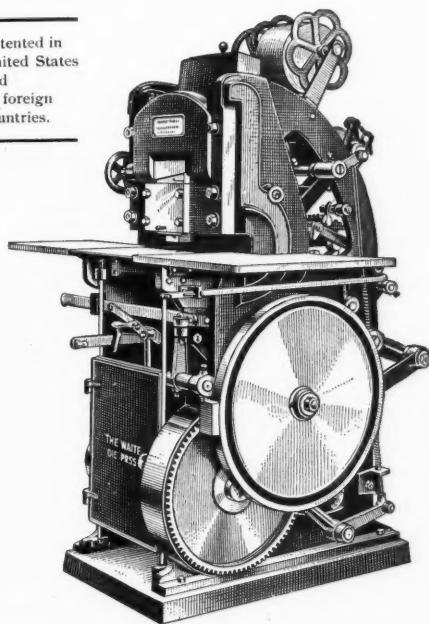
OFFICE AND SHOWROOMS

New York Life Building, 346 Broadway, New York City

Factory: DOVER, N. H.

The "Waite" Die and Plate Press

Patented in
United States
and
all foreign
countries.



*Used by the leading Die-Press
Printers all over the World*

Inks, Wipes and Prints at One Operation.
Speed, 1,500 to 2,000 perfect impressions
per hour.

Uses far less ink than any other competitive
machine. Uses a 35 per cent lighter
wiping paper than can be used on any
other machine.

The "Waite" Press will print from the
most delicate and fine-line engraved
plates equally as well as it will do ordi-
nary relief stamping.

It is unexcelled in stamping, steel-plate,
photogravure and bank-note printing,
requiring results from the most delicate
and fine-line engraved plates.

The following are a few of the Advantages embraced in this Machine:

The Impression is applied by a novel, yet extremely powerful device, which is at the same time so simple that it is practically impossible for it to get out of order. The hand wheel on left-hand side of the cross-head allows the pressure to be regulated to the utmost nicety, and enables a counter (which is made in the same way as on the hand press) to be prepared very rapidly.

The Ink — Special attention has been given to the inking, and in addition to the roller revolving in the fountain, the trough has an automatic device for keeping the ink "alive," which prevents it developing a "skin" on the surface. It also keeps the sediment from sinking to the bottom of the trough and rendering the ink too thin.

The Wiper is perfection, and could not be improved. It is infinitely more effective than any wiper ever before known, and it is due to its excellence that the "Waite" Press will work with a much thinner and cheaper wiping paper, and wipe the thinnest layer of ink, effecting a saving in ink and wiping paper per year, against competitive presses, which would scarcely be credited. It is the shape, and compounded movement imparted to it while in contact with the die, which effects this result. It is entirely self-adjusting, and so simple that it can not get out of order.

A Throw-off is provided in a position handy to the operator, by which the impression can be stopped instantly, leaving the rest of the machine running.

The Register is perfect, as the bed is locked while the impression is being given. This is an essential feature where several colors are being used in conjunction, or where bronze or silver work has to go through a second time to be burnished.

Size of Dies — Any size of die may be used, up to the maximum size, with perfect success.

Thickness of Dies — One fixed thickness of die is not an essential in this Press, as any thickness of a steel die from $\frac{1}{8}$ inch up to $\frac{7}{8}$ inch thick may be used.

The Speed — We recognize that this is a matter solely governed by the activity of the operator, but, given a reasonably good hand, this machine can quite easily turn out from 1,500 to 2,000 perfect impressions per hour.

The Operator — The Machine is so constructed that any intelligent operator can learn to manipulate it in all its details in a few hours.

The Ink Fountain can be removed and replaced by one containing another color in less than one minute.

A Two-color Fountain — To enable two colors of ink being used at one impression, can be supplied at an extra charge.

Plain Stamping may be done as fast as the operator can feed in the paper or cardboard.

The Construction — We have taken special care to put upon the market a machine free from complications; all parts can be quite readily got at, and the force being obtained by pressure, and not by a blow, it can not be racked in any way, thus greatly increasing its life.

Steel-plate Printing — A special steel base is supplied with the 8 by 4 Press for mounting steel plates of 3-16 to $\frac{1}{4}$ inch thickness.

To Christmas and Fancy Card Manufacturers — This Machine is also recommended to the notice of Christmas and Fancy Card Manufacturers as being a valuable adjunct to their plant.

We feel confident after you have seen the Machine any doubts you may have had as to the accuracy of our claims will be dispelled once and for all.

Made in three sizes . . . 3 x 2 inches, \$825; 5 x 3 inches, \$1,300; 8 x 4 inches, \$1,750

The American Falcon Printing Press Co.

Offices and Showrooms — 346 Broadway, New York

Factory — DOVER, N. H.

CHICAGO AGENT —

D. H. CHAMPLIN 342 Rand-McNally Building.

PHILADELPHIA AGENTS:

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BUFFALO AGENTS:

DRISCOLL & FLETCHER, Cor. Ellicott and North Division Streets

BOSTON AGENT:

C. E. BIXBY 176 Federal Street.



*There's not a flower of Spring
That dies in June, but vaunts
itself allied
By issue and symbol, by sig-
nificance,
And correspondence, to that
spirit world,
Outside the limits of our
space and time,
Whereto we are bound.*

E.B. Browning



Engravings by
The Inland-Walton Engraving Company,
120-130 Sherman Street, Chicago.

Printed by
The Henry O. Shepard Company,
Printers and Binders,
130 Sherman Street, Chicago.



Entered as second-class matter, June 25, 1885, at the Postoffice at Chicago, Illinois, under Act of March 3, 1879.

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VOL. XLIII. No. 3.

JUNE, 1909.

TERMS { \$3.00 per year, in advance.
Foreign, \$3.85 per year.
Canada, \$3.60 per year.

PERSONALITIES IN THE PRINTING TRADE.

BY A. H. MCQUILKIN.

NO. IV.—W. O. FOOTE.



VERY common expression is "He began on nothing," when describing the processes by which some of our wealthy men have reached affluence. This may be true in connection with those chances of fortune which throw millions to the deserving and undeserving indiscriminately, but it can not apply in the industries to-day. The man himself, no matter what he may possess, is the real asset. Character is the *chef-d'oeuvre* of all training and education. Erudition and culture are vain without it. Business acumen, technical skill, energy and ability go far toward apparent success—but without character they are like a child's house of cards, ready to fall into confusion at the slightest breath. Character is credit. When a man proves the steadfast quality of his "Yea and Nay" he has an asset, even if he has not a dollar in the world, to begin with.

In Atlanta, Georgia, the business competitors of W. O. Foote, president of the Foote & Davies Company, say, "Whatever Walter Foote tells you can be depended on," and on this asset primarily the Foote & Davies Company is building the largest factory in the printing trade in the south, covering over an acre of ground. In an interview with W. O. Foote he said:

"Mr. Davies, my partner, and I are both Methodist preachers' sons. In 1883 we had to go to work for a living or starve. We had previously

been to school and played together a little. Mr. Davies got a job in a small printing-office as devil. In two months he was advanced to kicking a press; then he got me his job as devil. We followed that office through one or two changes, both of us working in the press and composing-rooms. Mr. Davies finally became foreman of the cylinder pressroom and I drifted into the bindery department, where only pamphlet binding and a little ruling was done.

"In 1888 the proprietor of the office decided that his bindery and I were white elephants on his hand. He told me he would discontinue his binding department, but offered to sell it to me for \$150 on a credit. The bindery consisted of a ruling machine, a lever cutter, a glue-pot and some bone folders. I bought this and went into the bindery business for myself.

"Mr. Davies stayed with the firm as pressman until the spring of 1890; then he purchased an interest in my bindery. We ran this bindery until the summer of 1891 and we bought a small printing-office, consisting of a drum cylinder, two jobbers and some type. In 1892 we were incorporated under the present name. In 1894 we bought another printing-office, larger. In 1898 we moved to our present quarters and enlarged our business by the purchase of some additional machinery. We had been enlarging all the while.

"In 1890 our present secretary and treasurer, John M. Cooper, came with us. Previously he had been paying teller in a large bank in Atlanta. He saw his chance to bring his clerical experience into our business and has made good.

"In 1905 we purchased the J. P. Stevens Lithographing Company and, later the same year, bought the Atlanta Lithographing & Printing Company.

"In 1906 we entered the typewriter business, securing the agency for the Monarch typewriter. We had previously begun in a small way the Stationery Department, working up gradually to what it is now; also we had purchased the good will and title to the Atlanta City Directory, which we have been publishing regularly now for eleven years.

"Mr. Stuart Boyd is manager of our Lithographing Department, Mr. T. C. Malone is manager of our Typewriter Department and Mr. J. F. Gallie, Jr., is manager of our Stationery Department.

"Mr. Boyd is a practical lithographing man, having been with the old Stevens and the old Atlanta Lithographing Company plants.

"The growth of the business has been by saving our profits and reinvesting in machinery and occasionally real estate. Only about \$30,000 of outside money was ever put into the business.

"My present holdings are the results of my purchase of the bindery of \$150. Mr. Davies paid me \$1,400 for half interest in the business. This has grown to his present holdings in the company.

"Our total business in 1889 was \$4,000. It has grown gradually each year; it is now about \$400,000.

"We now own our present plant and have branches in Jacksonville, Florida; Savannah, Georgia; Birmingham, Alabama, and Chattanooga, Tennessee. We own the four buildings we

now occupy, besides the new plant now under construction. We have not had a career very different from the average printer who attends strictly to business and works about fifteen hours a day. We have tried to have our policy an honest one, both with the customers and employees. We have striven not to force ourselves on a customer, but to make our work so attractive that he would patronize us of his own accord."

The company is offering a prize of \$200 for the best "lay-out" for their new plant, which is to be a one-story structure with saw-tooth roof construction. The floor space covers forty-five thousand square feet. The company employs about three hundred persons. The locality chosen for the plant is picturesque; well built with neat and inexpensive cottages and houses. It is reached by three street-car lines, and a few hundred yards from the plant is the railway belt-line connecting with all the railways entering Atlanta. It is proposed to build a spur from the belt-line to the plant. Some one has been doing some clear thinking on this proposition, and the results will count.

Discussing materials and supplies at a meeting of brother printers and supply men, Mr. Foote stated that he did not have a type account. "I have no type in the place," he asserted. Explanation was in order. His point of view is that type is in no sense an asset. On his books it is an expense and is so charged off at once. Here is a point for the experts of the cost-accounting classes to debate upon.

A noticeable lack of constraint in the demeanor of the employees of the Foote & Davies plant indi-



WALTER O. FOOTE.

cates good feeling, substantiating what is freely admitted that "it is a good house to work for." Foote is an economist and an organizer. He thinks clearly on his business problems and his

terms are practically a contract for a service. The terms of the service being settled the merit of the service must be in itself—its quality and character and efficiency must make it so desirable not



SITE OF FOOTE & DAVIES COMPANY'S NEW BUILDING, WHICH COVERS OVER AN ACRE OF GROUND.

methods are direct. At one time in Atlanta all the graphic arts industries were organized. Organization of the workers was recognized as a good thing. There was an appreciation of the community of interest between the employers and the employees. The entire trade—all its branches—employers and employees—had outings together. All had a good time. They talk about those times now—because it is different now.

If trade-unionism stands for anything it stands for the betterment of the trade. If it hurts the employer's true interest it is hurting itself, and is not trade-unionism in fact. By what misconceptions and ill-advised actions the employers of Atlanta and the unions have allowed the discussion of their affairs to degenerate into disputes it is competent for those immediately interested to inquire. There is more dramatic and spectacular display in fostering a dispute and inciting a strike and a lock-out than there is in adjusting business differences in a businesslike and reasonable way. In buying labor the

only to the worker but to the employers that they want it above all other. The power of quality, not force of numbers, is the true principle. The power of quality will bring force of numbers with it.

Foote & Davies Company stand for every fundamental principle of unionism. Yet they and the unions are at odds. In every activity for the betterment of the community W. O. Foote is interested. He gives his time and money and sympathetic support in many ways for human betterment. The sacrifices he makes are paralleled by many trade-unionists who see the same light. By what perversion of reason, by what misconceptions, are these ideals that are really identical brought into opposition? Whatever errors and blunders have been made the memory of them must stimulate the effort for reparation. Organization

has brought the company success. But organization among the workers is not a success. Why? Whether we are buying material or service our aim must be toward unity of interest and the development of humanism—for that way progress lies.



THE END OF A GEORGIA PINE.

Written for THE INLAND PRINTER.

PHOTOGRAVURE FOR ADVANCED STUDENTS.

NO. VII.—BY CHARLES E. DAWSON.*

THE PRESSES.



0 far as the presses are concerned, there are now several varieties in use, the most common being the style operated by what are called cross trees. For general purposes this make leaves little to be desired. For the largest sizes, the mangle type of press is the best form, as it has more power and is easier of operation. Some presses are arranged to be run by power, but the power can be used only in working the rollers. The inking always has to be done by hand.

There is a certain kind of plate, specially etched, which can be printed mechanically on a special press, but the product hardly ranks with the class of work generally designated by the term "photogravure," and this press is only used for a very cheap style of work. If presses operated by power are to be provided for, it will be necessary to have a line shaft overhead. Supposing hand presses are to be used, their number is determined by the estimated amount of work to be done. A printer can turn out from three to five hundred prints per day from a plate 6 by 9 inches, if it is an easy working plate.

DRYING RACKS.

After the prints are taken off the press, the prints are placed between drying boards, which are thick strawboards of an absorbent quality to take the moisture from the prints. These boards, when not in use, are kept in racks arranged overhead, so that the warm air circulates between them; but in wet weather they may need to be dried in the oven, which may be heated by gas or steam.

The drying racks are arranged so that the boards are kept in a vertical position at a distance of two inches from one another. It is customary to allow the prints to stand in boards all night, and after they are taken out in the morning the boards are placed in the racks, where they remain all day. The oven must be provided with racks arranged in the same manner as those in which the boards are stored. It is of the utmost importance that the boards be kept dry, as otherwise the prints will come out damp and will then neither clean nor glaze properly.

GLAZING.

The glazing press is simply a large screw-press of good, sound construction, and should be capable of taking about one thousand glazing boards at a

time. The size of these should be about twenty-four by eighteen inches, or larger. The glazing boards are a highly rolled and polished kind of mill board, made especially for this purpose, and they can be obtained at the printers' supply house. Too much pressure must not be used or the plate-mark will be pressed out, which will spoil the appearance of the work. The prints will need to be in the press for about six hours, so two sets may be passed through during a day.

PRESS EQUIPMENT.

Each printing-press should carry an equipment consisting of a heater, a jigger, a small box for the whiting, a slab on which to keep the ink, and a shelf for the wiping canvas. It will not be necessary for each printer to have a grinding slab, but there should be one to every two or three presses. In large establishments a grinding mill is used, but with less than ten presses this is unnecessary, for one man can keep the printers supplied with ground ink and have time to assist with other work as well. Where three or four men only are employed, each can grind his own ink. It is well to have several grinding slabs, so that it will not be necessary to grind different colors on the same slab. This spoils the colors, as it is impossible to get a slab clean after it has been used to grind dark browns and blacks. A supply of slate or marble slabs should be at hand, with which to weight down the damped paper. It will not be necessary to keep a paper-cutting machine, as when ordering paper it is generally cut to size at the paper warehouse.

EQUIPMENT OF ELECTROTYPE AND STEEL-FACING ROOM.

The electrotyping and steel-facing room, Fig. 5, should be built with a tiled or glazed brick floor, so that it may be washed down, as there will always be acid spilt on it. This floor should be sloped down to the drain in the corner under the sink. As regards the plant, there should be two copper solution baths and a steel bath, also a deep sink, provided with a faucet, and another sink for the steel facing. There should also be a working bench covered with metal, so that it may be kept clean from wax, etc.

Oregon pine is a good wood for use in constructing the troughs, which should be about two and one-half inches thick, tongued and grooved together, with the ends rabbeted into the sides in the manner shown in the illustration, Fig. 10. The bottom also should be treated in the same way, so as to avoid the use of metal fastenings to hold it in place, as such fastenings are very liable to rot and let the bottom fall out. The trough should be raised about six inches above the floor on three-

inch pieces of wood placed crossways of the trough so as to support all the floor timbers. This allows the air to circulate under the trough and so preserves it, besides allowing the brick floor to be washed all over.

The anode and cathode rods may be made from thick copper tube, as it will answer the requirements just as well as solid rods and is less expensive. The manner in which the current is conveyed to these rods and their arrangement will depend upon the source of the current. If city

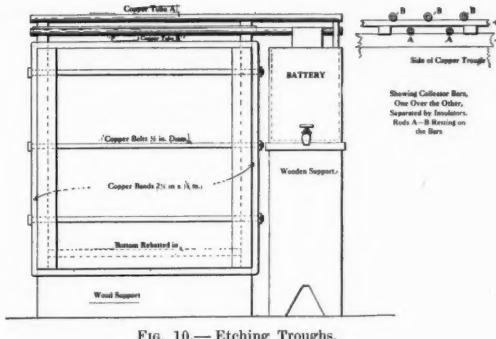


FIG. 10.—Etching Troughs.

current is available and not too expensive, there are two ways in which it may be used. As a rule the current is supplied at a voltage of 110. If this is direct, it is possible to charge a set of accumulators in series and then to discharge them in parallel, which reduces the voltage to about 2.2 volts. I will explain the principle on which this arrangement works.

Suppose the price of the city current is 10 cents per kilowatt, which is equal to one thousand watts or one ampere of current flowing at one volt pressure for one thousand hours, so that at 110 volts it will require 9.09 amperes to flow for one hour to equal one kilowatt. Now, we only require about one volt when depositing copper from an acid solution, and, though a higher voltage may be

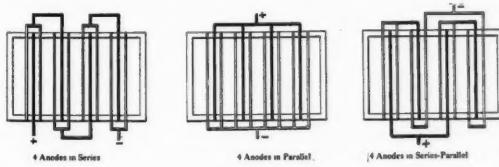


FIG. 11.

used, some sort of resistance will be needed to control the amount of current which would flow. The introduction of this resistance will cause loss, because of the heat generated in the resistance. By charging sufficient accumulator batteries to equal the 110 volts, which will be about forty cells, the whole of the watts will be usefully taken up, while if, when fully charged, the cells are coupled in parallel the voltage will only be 2.2, while the

watts will rise through increased current. I show an arrangement of the rods whereby this voltage is divided between two anodes, leaving only 1.1 volt per anode, which is about right. It is called series parallel and an illustration (Fig. 11) is given, also one in which the rods are all in parallel and one in which they are in series. If there were enough anode rods (in the present case this would call for 100) the full voltage might be put through them.

Another way to employ the city current is to use a 110-volt motor coupled to a low-tension generator, and by this means "step down" the voltage to what is wanted. If the service is alternating, this is the only way in which it can be used for our purposes. There would be little use in employing accumulator batteries, as the motor generator could be left to take care of itself all night.

(To be continued.)

NEWSPAPERS AND PRICES.

The committee on paper of the American Newspaper Publishers' Association has issued to the members an interesting pamphlet showing the prices of each of 862 daily papers, with other statistics. The matter is summarized as follows:

Members will be interested in the following compilation which has been made of the retail local prices of weekday newspapers in various sections of the country. The totals are a surprise. They show that the 2-cent papers are more numerous than the 1-cent papers and that the 5-cent papers have not been effaced. The totals follow:

One-cent papers	235
Two-cent papers	343
Three-cent papers	73
Five-cent papers	211
	862

In many cities, the retail price for single copies of weekday newspapers is misleading, as there are comparatively few street sales — especially of morning issues. A rate by the week or month might make a better classification, but details such as the inclusion of Sunday issues would complicate the table and materially affect its value. A number of the papers in the 3-cent and 5-cent columns have a nominal price of 3 or 5 cents, but the bulk of their local sales to subscribers is on a 2-cent basis.

The following table of newspaper prices by States shows that of the 862 papers reporting, there are only eight 1-cent papers south of Maryland, and eight west of the Rockies, as follows:

SOUTH OF MARYLAND.

Mississippi	1
Tennessee	3
Virginia	3
Texas	1
Total	8

WEST OF ROCKIES.

California	3
Oregon	1
Washington	4
Total	8

From the list of 862 newspapers, it appears there are no 1-cent papers in twenty States, no 2-cent papers in nine States, no 3-cent papers in thirty States, no 5-cent papers in eighteen States.—*The Editor and Publisher.*

Written for THE INLAND PRINTER.

THE COMMERCIAL ARTIST—HIS USE AND MISUSE.

NO. III.—BY ANNA M. DENNISTON.

EHE outside world contemplates the artist, strolling "cross-lots," in a "land of beauty, of sunlight and song" (sometimes known as "Bohemian"), listening, as he saunters, to the birds, gathering the flowers and calling back to the waters—and, possibly, the world envies him a little. Perhaps, however, few remember that it is the "Bohemian's" very business in life—his occupation, indeed—to listen and then interpret; to watch the sky and flower and bird, and then to

The Bohemian is not always recognized at once, because frequently he is not found in his home country. The free spirit in him is constantly reaching out toward it, but meanwhile he may be wearing the conventional business suit, and doing the most practical—even uninteresting—things, since hard sense tells him that a living is the first necessity to a happy man. Even a boy grasps this rather important fact sometimes, and sets his face toward the guiding star of art with this idea in mind. A short story, relating how a certain one—L. O. Griffith by name—began, and has continued to make a way for himself and his work, is illustrative of its application. First, several years were spent as bookkeeper and assistant



From oil painting by L. O. Griffith.

A FARM IN BRITTANY.

create nature over again after her. This is truly a fine occupation, but it is work nevertheless, and hard work, too.

An effectual way to find out how people do things is to happen in and catch them at it. To learn how artists are made; of what material, by what process, and to what end, is to learn how art itself is evolved—and, mayhap, vice versa!

"Little flower—but if I could understand
What you are, root and all, and all in all!"—
It's all in the "finding out," and the attempt is
interesting—and worth while.

steward for hotels and clubs, during which time every available moment was snatched for out-of-door sketching, or study of still life from objects found about him. Cartoon sketches were also made at the risk of altercations with cooks, waiters and proprietors. As a next step he took his place at a desk in the rooms of a large illustrating and advertising house and did patiently whatever came to him to do. This brought him just over the border line into the coveted land, for it meant that his whole time was henceforth to be devoted to work at least classed as art. Year after year



THE GIRL IN BLUE.

From oil painting by L. O. Griffith.

he followed this routine and finally one day threw down his tools and slipped away to explore the open fields and deep woods. He boarded a train for Mexico and, in company with a friend, adopted a somewhat primitive mode of travel, namely, by means of an old wagon with ill-matched wheels drawn by a team of bargain horses. The travelers drove about, painted by day and camped wherever night found them. Mr. Griffith returned to the city richer by about seventy-five sketches and proved his trip to be not only a pastime and a period of study, but a paying investment. He sold enough of the canvases to cover the expense of the expedition, and three of them now hang in the per-

a skillet and a wooden spoon there, but it is in Bohemia. So, in order that he might thus take up his sojourn, the well-worn desk in the commercial advertising house was abandoned, and "Griff," as the boys call him, stood free at the beginning of the home stretch. He took studio space of his own and so arrayed the artistic and the commercial spirit against each other to see which would be victorious. As nearly all serious-minded young men of his time have done, the artist raised a hand to both—as the crossing policeman does when he sees an automobile and a cab pursuing relentless courses in opposite directions, each regardless of the other—and says, "Here—a little of both,



manent exhibit of the Union League Club. Again and again Mr. Griffith repeated the foregoing program—and at last, when his canvases began to look interesting enough to himself to inspire him with confidence that his work averaged a good standard, he dropped into the Palette and Chisel Club with a bundle of them under his arm. More real Bohemian freedom—and longer stretches of it now, and greater joy to the artist's soul! The club, which maintains a studious atmosphere, and also keeps a Billikin on the shelf, proved the refreshment he had hoped. Its members were glad, too, to tack a few more canvases to its walls—some of them bristling with the sand blown from the dunes of Mexico.

Out of convention and business grind, then, Mr. Griffith, like many of his fellows before him—and many who will come after him—began evening work, which added to his store of knowledge, and all the while the breezes from the hills and plains, the songs of the birds and the scent of the flowers were associated with the touch of a paint-laden brush, so that the indoor work merely added its charm to what had gone before. In this way there came another stage of growth in the life of a truly art-spirited commercial artist. Oh, but Bohemia has such a charm, and at last, entirely within her borders, nearly every artist eventually pitches his tent. It is a tent just made of canvas sometimes. There may be only a cot and a chair,

please! It behooves me to check the impulse to follow a star, as I have already checked the temptation to become a machine and forever grind," so, after he had so spoken, the kindly spirit of art, with her spontaneous expression, dipped down and touched the pencil and the brush and gave more beauty and strength to both commercial and practical. One day some of the inhabitants of a part of Bohemia bordering "Griffs" were aroused by a tap at their door: "Good morning," said a young man, who wore an unmistakably foreign steamer cap and a new gray suit. "Good-bye, I'm going to Paris!" "Well, all right, go on," said his friends, and, with many a *bon voyage* and *auf Wiedersehen*, he was off. Time passed and one day the same studio door was opened and there was "Griff" back again. The number of color-notes, oil-sketches, subjects for etchings and so forth, that he had accumulated, surprised every one who saw them. That he had them was a matter of interest, but the next question was, what did it amount to in a practical way? The first thing it amounted to was that the Society of Chicago Artists hung four Brittany scenes and three canvases done in Texas upon the best space the walls afforded. There was joy in Bohemia and increasing faith that the road was partially covered that leads to the illusive, but very definite, goal—great artistic production.

Mr. Griffith has shown his grasp of charm in

line, of subtle color, and of well-placed mass, in the calendar design, "The Girl in Blue." Composition is well handled in this panel. Many an order for utility work lies about Mr. Griffith's desk, but the illustrations here shown give the more effectual picture to the beholder, of his freedom and breadth, and indicate the skill which he applies to the work-a-day things—posters, mechanical drawings and the like.

After the return from Paris, the subjects accumulated were carefully reviewed and a number of them utilized as etchings. Mr. Griffith has given much of his spare time to etching, a matter that has been hitherto left largely to the artist on the other side of the sea—and all the while he has been known as a "Commercial Artist." By glimpses of individual effort, such as the foregoing, our view grows clearer of the manner in which "the old order changeth, yielding place to the new," and labor and dreaming go hand in hand to cheer and help the world.

(To be continued.)

IS THE COMIC COMIC?

Many an ambitious young playwright has watched with dismay the wave of sadness which deepens on his audience as the fun of his play is supposed to increase. This seems to be the state of the Sunday comic. More and more publishers and public are coming to look upon it as a very sad affair. Publisher Dunn, of the Toledo *Times*, in dropping his comics, wrote: "The *Times* frankly confesses it can not stomach the comic any longer." He further says: "In most of the comics the amusing is absent. Any sane man will admit they are devoid of all the influence a newspaper should wield."

The New York *Times* has a supplement that is worth looking at. So has the *Saturday Evening Mail*. Then there are the *Associated Sunday Magazine* and the *Illustrated Sunday Magazine*.

Perhaps those publishers who have dropped the comics have failed to measure up to the standards set by the leaders. In New York we have had various plays, such as "Little Nemo" and "The Newlyweds," which, as they bear little resemblance except in name to their prototypes in the newspapers, must have counted on a great public interest in these heroes of the "comics." The "Foxy Grandpa" and other like books have had good sales. People have been interested in the comics—doubtless many are yet.

But the main aim of the newspaper is to be fresh and original. The Sunday comic appears to be about played out. Certainly most of it is flat and unprofitable.

In *Newspaperdom's* opinion the average Sunday comic is a serious reflection on the taste and intelligence of publisher and public.—*Newspaperdom*.

WONDERFUL OKLAHOMA.

Burglars broke into the private strong-box of Omar K. Benedict, editor of the Oklahoma City (Okla.) *Times*, last week. Notes and private papers valued at \$2,000 were taken.—*Editor and Publisher*.

Written for THE INLAND PRINTER.

WHERE THE SHOE PINCHED.

BY EDWARD EVERETT HORTON.

HE publisher had finished a sharp note to his affidavit-maker, urging him to "shove up" the circulation figures of the daily and Sunday *Mirror* a peg or two, when the door opened and the Rev. Dr. Slammer, influential friend, adviser and eminent citizen, came in—a look of inquiry in his eyes and in his hands clippings from the *Mirror*.

"I have come to ask you," said the Kind Adviser, "what is meant by this strange expression, to be found in your issue of this morning, page 4, column 5, 'The learned Doctor then exclaimed dramatically, 'O tempora! O Moses!'"

"Upon my word, Doctor Slammer, the managing editor is the man you should see," said the publisher.

The Kind Adviser winced, as from pain. "I have heard of him. He is a man of wrath, of profane speech, and the muscles of his limbs, I am told, stand out like whipcords. I am a man of peace; hence I make inquiry of you. And what means this: 'A black cat singing in the garden,' instead of 'a blackcap singing' there, as a friend clearly wrote it?"

"Merely a typographical error, my dear sir!"

"Am I to assume, then, that when you refer to 'Old Brooke' as the 'cook' of the school, in 'Tom Brown at Rugby,' that 'cook' is a misprint for 'cock' of the school?"

"Oh, these are trifles light as air, Doctor! We think so little of errors of the types nowadays that we have reduced our proofreading force. A newspaper lives for a day; even the *Mirror* (with its ever-widening field, due to its enormous circulation and its enlightening tendencies) may be seen, after a month or so of fruitful companionship, in the—er—ah—waste-basket. The *Mirror*, sir, with its nearly two million readers, ignores minor things, leaving such to the purists and the finicky, and soars into a larger and more substantial realm."

The Kind Adviser sat in deep thought. The publisher drummed the arm of his chair. Doctor Slammer was a force in the community; it were wise not to apply cloture.

Slowly the reverend gentleman arose, went to the door, and admitted a breezy man in business attire.

"My lawyer," he said, by way of introduction, "who would like to have a word with you."

"And that is," glibly continued the new-comer, "to serve papers on you for libel, sir!—Pray, keep your seat. The matter may be kept out of court; much depends on the nature of the apology which we demand. Specification 1: That the *Mirror* did, on the morning of January 21, 1909, publish and distribute through the United States mails the following, to-wit: 'The Rev. Dr. Slammer's departure from our midst to return to the home of his youth is a distinct loss to our people. It is a comfort to know, however, that one community's loss is another's gain. And we see in our mind's eye, upon his entering the ancient city of Kilmarock sober, Scots and all other lovers of total abstinence hailing him as their own.' Specification 2: That in thus scandalizing —"

"Thunder and lightning!" The publisher leaped to the ceiling. "Call the managing editor! Call the whole force!" he roared, his face livid and fingers touching all bells at once. "Stop all work—everywhere—until we get at the bottom of this!" And then to the assembled lynch-bites, who stood in awed silence, he bellowed: "A misplaced comma has played the devil here. One hundred dollars reward for detection of the wretch that did it!"



MOTIF FROM A POSTER BY G. DOLA, PARIS.

Engraved by The Inland-Walton Engraving Co., Chicago.

Written for THE INLAND PRINTER.

HOW LONG WILL IT TAKE TO GET THE JOB TO PRESS?

BY AN INQUIRER.



ERE is a page of a catalogue. It is fairly representative of the ninety-six pages of the catalogue from which it was taken. In an office equipped with both Linotype and Monotype machines, but with a minimum of foundry letter, what time should be allowed for the composition of each page? Or, how long will it take the average compositor to set this page? Shall

machine. The actual copy from which it was composed had been destroyed, but the general character of the copy is shown in the small reproductions on this page. Here it is well to state that no attempt at comparison of the merits of any style of machine composition or of machine composition as against hand composition is intended. This is simply a description of how a catalogue was handled in two different printing-houses in Chicago, and a record of the time taken to do the work. The cuts were received in a large box. They were not arranged or numbered. They were mounted on wood and of irregular size—not mounted on the point system or to nonpareils.



THE COPY.

we set it by hand or on the machine? If by machine, what machine? With a sufficiency of foundry type, hand composition might be as cheap finally as the machine composition.

Compositors have not the speed at hand composition to-day that they had some few years ago. There is not enough of it done regularly to keep them in practice. But here is a catalogue that we are called upon to make an estimate upon, and the first thing we have to determine is how long it will take to set it. If we had an assortment of specimens of composition, and notations of the method of composition and the time taken to do the work, we could make a guess that would approximate the time very closely.

The page reproduced was set on the Monotype

Fruit or Salad Bowl.
No. 4707. 7 in. size given with a \$10 list of Products for \$8 or for 3 Coupons.
No. 4708. 8 in. size given with a \$10 list of Products for \$8.50 or for 3 1/2 Coupons.
No. 4709. 9 in. size given with a \$10 list of Products or for 8 Coupons.
Extra large, with deep cutting. Troy pattern. Can be used for berries, etc.

Cut Glass Vase No. 47031.
Given with a \$10 list of Products or for 8 Coupons.
A beautiful design, with deep, brilliant cutting. It is 10 in. high and 4 1/2 in. across the top.

Spoon Tray No. 47010.
Given with a \$10 list of Products for \$7 or for 2 Coupons.
A very effective design, known as the Rambler, with pinwheel and sunburst stars. Can also be used for olives, bon bons, etc. Length 7 in. width 4 in.

Oil or Vinegar Bottle No. 47015.
Given with a \$10 list of Products for \$7 or for 2 Coupons.
A very useful and handsome article. Troy pattern. Height 7 in. Capacity 1/2 pt.

Water Glasses No. 47030.
Set of 4 given with a \$10 list of Products for \$6 or for 1 Coupon.
Very pretty pattern, deep cut water glasses. Capacity 1/2 pt.

Water Tankard No. 47021.
Given with a \$10 list of Products or for 5 Coupons.
Tankard has deep cutting, with large, brilliant star on front and bottom, with fancy design on both sides. Paris pattern. Capacity 3 pts.

Water Glasses No. 47020.
Set of 4 given with a \$10 list of Products for \$6 or for 1 Coupon.
Star-shaped glasses, with star cut on bottom and three stars on sides.

Footed Ice Cream or Sherbet Glasses
No. 47025.
Set of 4 given with a \$10 list of Products for \$6 or for 1 Coupon.
A very dainty glass, beautifully cut with three large stars. 3 1/4 in. high and 3 1/8 in. in diameter.

The sorting of these cuts was charged up as "hand work" on the ticket.

The cuts were marked out on the copy for the Monotype operators. The cuts were mortised by hand and with a circular saw, so that all available space could be occupied with type-matter. The eight-point headings were set on the Monotype separately. The six-point roman and six-point black letter were set on the same galley. As the galleys of headings and galleys of six-point were set they were sent to the proofroom and read. They were then made up in pages and the cuts inserted, the corrections being made at the same time. The pages were then read and corrected, and locked up for foundry and electrotype plates made. The plates were then locked up for press.

YOU MAY ORDER EITHER YOURSELF OR THROUGH A CLUB OF TEN



Jelly Compote No. 4706

Given with a \$10 list of products for \$7, or for 2 coupons.

Can be used for salted nuts, raisins, dates, etc. Cut in the beautiful Sabine pattern, with a star on the bottom of standard. Height, 3 in.; width, 4 1/2 in.

Fruit or Salad Bowl

No. 4707.—7-in. size given with a \$10 list of products for \$8, or for 3 coupons.

No. 4708.—8-in. size given with a \$10 list of products for \$8.50, or for 3 1/2 coupons.

No. 4709.—9-in. size given with a \$10 list of products, or for 5 coupons.

Extra large, with deep cutting. Troy pattern. Can be used for berries, etc.



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A very effective design, known as the Rambler, with pinwheel and sunburst stars. Can also be used for olives, bon bons, etc. Length, 7 in.; width, 4 in.



Handled Nappy or Bon Bon Dish

No. 47011.—5-in. size given with a \$10 list of products for \$6.50, or for 1 1/2 coupons.

No. 47012.—6-in. size given with a \$10 list of products for \$7, or for 2 coupons.

Useful for pickles, olives, jellies, etc. The attractive Troy pattern, with a very deep and brilliant cutting.



Berry Nappy

No. 47013.—7-in. size given with a \$10 list of products for \$8, or for 3 coupons.

No. 47014.—9-in. size given with a \$10 list of products for \$9, or for 4 coupons.

Very heavy, with deep cut Troy pattern.

Oil or Vinegar Bottle No. 47015

Given with a \$10 list of products for \$7, or for 2 coupons.

A very useful and handsome article. Troy pattern. Height, 7 in. Capacity, 1/2 pt.



Catsup Bottle No. 47016

Given with a \$10 list of products for \$8.50, or for 3 1/2 coupons.

Catsup or chili sauce bottle. Fine hob star cutting, deep and brilliant. Cut glass stopper. Capacity, 3/4 pint. Height, 6 1/2 in.

Tall Jelly Compote No. 47017

Given with a \$10 list of products for \$7, or for 2 coupons.

Richly cut, with meteor or pinwheel star cutting; also star cut in foot. Height, 6 1/4 in. Width, 5 in.



Water Glasses No. 47030

Set of 4 given with a \$10 list of products for \$6, or for 1 coupon.

Very pretty pattern, deep cut water glasses. Capacity, 1/2 pint.



Carving Knife Rest No. 47020

Given with a \$10 list of products for \$6, or for 1 coupon.



Lapidary cut like a diamond, with nicking on bar. Genuine cut glass. Very brilliant. Size, 4 1/4 in. long.

Water Tankard No. 47021

Given with a \$10 list of products, or for 5 coupons.

Tankard has deep cutting, with large, brilliant star on front and bottom, with fine fancy design on both sides. Paris pattern. Capacity, 3 pints.



Water Glass No. 47022

One given with a \$10 list of products for \$6, or for 1 coupon, or set of six given with a \$10 list of products for \$11, or free with \$12 worth, or for 6 coupons. Same pattern as No. 47021 tankard. Capacity, 1/2 pint.



Water Glass No. 47022

One given with a \$10 list of products for \$6, or for 1 coupon, or set of six given with a \$10 list of products for \$11, or free with \$12 worth, or for 6 coupons. Same pattern as No. 47021 tankard. Capacity, 1/2 pint.



Sugar and Creamer No. 47037

Given with a \$10 list of products for \$6, or for 1 coupon.

Cut with four stars and star bottom. Sugar bowl is 3 3/4 in. in diameter and 2 1/4 in. high. Creamer is 3 3/4 in. in diameter and 2 1/4 in. high.

Oil or Vinegar Bottle No. 47034

Given with a \$10 list of products for \$6, or for 1 coupon.

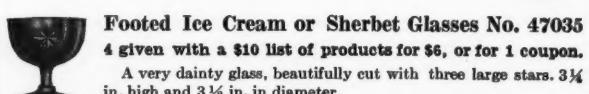
Four stars cut around sides. Cut bottom and neck. Ground glass polish stopper, 5 1/2 in. high, 3 1/4 in. in diameter.

Water Glasses No. 47026

Set of 4 given with a \$10 list of products for \$6, or for 1 coupon.



Bell-shaped glasses, with stars cut on bottom and three stars on sides.



Footed Ice Cream or Sherbet Glasses No. 47035

4 given with a \$10 list of products for \$6, or for 1 coupon.

A very dainty glass, beautifully cut with three large stars. 3 1/4 in. high and 3 1/2 in. in diameter.

Salt and Pepper No. 47036

One pair given for 1/2 coupon.

Cut glass salt and pepper. 1 1/2 in. in diameter and 3 in. high. Pretty pattern. Non-corrosive tops.



Water Bottle No. 47028

Given with a \$10 list of products for \$6, or for 1 coupon.

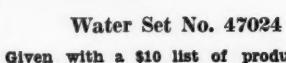
Water bottle has star cut bottom and cut neck. Capacity, 2 1/2 pints.



Water Glasses No. 47029

Set of twelve given with a \$10 list of products for \$6, or for 1 coupon.

Neat and fine glasses, needle etched. Capacity, 1/2 pint.



Given with a \$10 list of products for \$6, or for 1 coupon.

This set consists of 10 pieces; 1 tankard and 9 tumblers of imitation cut glass.



How to order is fully explained on page 1 of this catalog. You will find Factory to Home Dealing pleasant and profitable.

These operations for the ninety-six pages, according to the time-tickets, occupied the following time:

Composition — Keyboard	152 1/2
Caster	108 1/2
Hand	720 1/2
Proofreading	132 1/2
Make-up	483
Lock-up	162 1/2
	1,759 1/2
Average per page	18 1/3

Eighteen and one-third hours was the average time for each page of this catalogue to get it ready for press.

The work had been done on a previous issue by another printing-house. The cuts were not mortised for this issue, and it was set on the Linotype machine. A reproduction of one of the pages reduced to a quarter-page is shown herewith. The average time per page getting ready for press is given by the printer at eight and one-quarter hours. Thus:

Hand work.....	613 hours
Linotype machine.....	182 hours
	<hr/>
	795 hours

It is evident that there has been an unnecessary loss in the cuts not being in good condition. While these facts are not presented to deduce any conclusions, the careful consideration of such data by printers can not fail to be educational, and for this particular reason they are presented here.

The next printer who gets this catalogue will be able to make a better record, for the reason that all the cuts will be mortised ready for his use, and will not be a charge against the job. Customers having no knowledge of the technical requirements of the printing trade buy cuts as they buy their printing, on a price consideration. Small cuts mounted on wood, in bastard sizes, lose their cost over again in time on every occasion they are used—delay in mortising, delay in justifying, delay in locking up. Cuts should always be mounted on metal to nonpareils—discard the point fallacy, which is all right in some places, but misleads the mark-out in catalogue work. The material supplied by the customer is right under these conditions. A printer runs unnecessary risk in bidding on catalogue work if he fails to carefully inspect the material with which he is expected to get results. Besides, the printer who takes pains to get results is in no way justly to be compared to the printer who follows him and uses him as a guide. Printers are invited to send to "Inquirer," THE INLAND PRINTER, specimens of work with which they have had difficulty, with as

full detailed statements of all the circumstances of getting out the work. If at all possible, plates should also be sent. They will be printed in these pages and comment made upon the facts and com-

ment invited. In this way some practical educational work will be started that can not fail to be beneficial to all concerned. Names of firms or places will be suppressed if desired.

A NATIONAL PAPER NEEDED.

"I have traveled around this country a great deal and have read most of the newspapers of importance, and I regret to say that, as yet, we have no national newspaper," said President Woodrow Wilson, of Princeton University, in a recent speech. "All our newspapers are alike. In opinions, very largely, they are bounded by the localities in which they are published. Every newspaper, not excepting the great metropolitan dailies, is provincial. The only difference between the New York paper and the country paper is that the former has more live news to select from and the latter is forced to use press association dispatches to fill space.

"The voice of the President is the only one that reaches the people. His views are published in all the papers. Speeches and views of members of Congress are published perhaps by the papers in their respective districts, but never get to the general public.

"The consequence is that the President's voice is the only one heard in public affairs. That is why it is absolutely imperative that we elect Presidents who have national thoughts and inspirations. A national newspaper that would reach all the people would do much toward helping universal intellectual development."

Written for THE INLAND PRINTER.

BILL, THE PRESSMAN, SPEAKS.

BY A. J. CLARK.



NYHOW, beer was made for more noble and glorious purposes," said Bill the other day, during one of the daily sessions where printing-office troubles are made a matter of jest and the serious man gets small audience. Bill is the pressman. Sykes had suggested that Bill ought to try soaking a form in stale beer, to keep down slugs and furniture that had been working up in a form on the big cylinder press.

"I've seen," said he, "that remedy suggested a lot of times. It seems the beer is sticky and goes down around the stuff and holds it together."

"I'm playin' an engagement on the 'Gordons,' down in Palo Alto, last year," butts in Hutch, a feeder whose proud boast it is that he has fed in every town in the United States, and who looks with disfavor on all people who "ride on cushions," "and a feller would have a hell of a time gettin' any stale beer down there, where a mug is considered sporty if he stays up till 9 o'clock and they look with suspicion on a man who smokes. Get me some dope that will work out any place. You can't tell; you might have to work in a prohibition country some time. Maybe pop will work or ginger-ale or saffron tea. Pretty soon we'll dope up some game that will be practical even in Redlands, or Pomona, California, where they have no excitement except the Salvation Army, see?"

"You might as well try to keep down work-up by tying a pink ribbon to the fly-wheel," says Bill, contemptuously. "You might just as well start right away and get at the seat of the trouble, which is probably bum justification. I'll bet a million dollars"—Bill always works in big figures—"I can stick a knife in any page of that form for lack of leads."

"Maybe," says Red, "you got a cut underlaid crooked, and that causes the trouble."

"Crooked hell!" answered Bill: "Ain't I been underlavin' cuts all my life? Don't you think I know now how to underlay a cut? Some guy got it into his head some years ago that cuts were trimmed always at right angles to the bottom, which ain't so. Did you ever notice how a cut-butcher attacks a cut to block it? No? Well, I have.

"First, after it's etched, and the plate's burned and beaten until it is as crooked as your hat, they nail it on a board and saw it to size and trim it, sometimes square, more often not, but, up to now, the cut is worked always bottom down, and probably the sides are at right angles to the bottom.

But now comes the final execution. They turn the cut face down and plane off the bottom, and here is where all the right-angle dope is put on the bum. The cut comes out low on one corner or low on one end, and you've just got to build that cut up square before the sides will right-angle with anything.

"It's only in dream print-shops that pressmen have time to take cuts off the bases and monkey with them. In these days presses have to move, and move fast, else they's a hole in the old man's eatin' money.

"I'll agree with any of you that it would be fine and dandy if conditions were different, so we could move easy, 'with deliberation,' as the feller says, and stop at 10 o'clock for tea, like the clerks do in London. I don't think it should be necessary for everybody in the business to be breakin' their necks every minute, and the old man goin' round lookin' like he was poisoned, but them is the conditions and what can we do but hike, hike, hike?

"A man spends a good many of his best years in the shop, where it's dark, and greasy, and noisy and smelly, while the sun shines outside, and, mostly, he does it so somebody on the outside can get good printin' for nothing, and meanwhile the printer man, he dries up, and gets lumbago or rheumatism or drinks himself blind and that's all."

"Well," says Sykes again, "I don't know that we break our necks so much. We take it tolerable easy in the compositin'-room."

"Sure you do," and here Bill gets all heated up as he goes after the composing-room. "It seems to be a ginerally accepted fact that the typesettin' department is never expected to make any money, and you fellers grin while you admit it. Always the cost of composition exceeds the most hopeful estimate by at least thirty per cent, and the poor ink-puddler is more often than not compelled to work for stingy money because of that fact."

"It seems to me," breaks in one of the comps., "that you worry an awful lot about the other departments. How does it eat on you? You get your check just the same, don't you? You don't have to break your neck unless you want to."

"That," answers Bill, "is the dope that's peddled all the time. But you mark what I'm tellin' you: the time'll come when the men in the shop will meet once in a while and they'll decide if it ain't good policy to get rid of the dead ones. Don't you see that the good men in a shop have to make a profit not alone on their own labor, but also on that of the fellow who is incompetent or lazy or careless?

"Every shop is more or less coöperative, and if one or two men or one or two departments drag

down the general average, they also cut down any chance of advancement for the others. I think a good errand boy should have the right of protest against a bum superintendent or a bum pressman, or any other drag in a shop, because when it's time for him to get an extra dollar stuck in his envelope, he don't get it; for why?—because the bindery is losin' money.

"I get a fierce grouch on when I think of any department losin' money and me sweating blood all the time, not because I'm a freak who sweats blood for a livin', nor is it because I can't hold a job easy, but because I'm sorry for the old man, who has put all he had of capital and energy and brains into a business that has degenerated from an art that was somewhat classy into a mere sweat-shop grind, where half of the work is done at a loss and the rest of it problematical.

"Of course, this don't apply to every print-shop. There are some in every city that show some degree of prosperity, but you got to show me the print-shop proprietor who goes to work in a red automobile. More often he rides bad dreams around the red side of his ledger, and type-lice and ink-worms disturb his rest."

"They ain't no ink-worms, is they?" queries Jimmy, who is young in the business and has some experiences coming to him.

"They ain't so many as they used to be when I first began the business," says Bill, "and I've seen a new boy strain a half barrel of news-ink through a cheese cloth without findin' a single one. A long time ago when ink was pure and they didn't put so much dope in it, they was lots of ink-worms, and often the compositin'-room would have a specially lively type-louse that you could bet money would lick any ink-worm the pressroom could dig up, and there was many lively and interestin' scraps in the old days.

"We'll get the new boy to hunt for some ink-worms after a while and, if he finds any, we might revive an ancient and honorable sport."

And then Bill laid the remains of his cigar carefully on a shelf and went after the refractory form that had given rise to all this conversation.

It was 1 o'clock and the serious problem of doing good printing at a break-neck pace was before every man again. Some returned to the work with lighter hearts because of the ink-worm and type-louse fiction, and forgot for a while that they were only cogs in a big wheel.

PROTEST AGAINST GOVERNMENT FREE-PRINTED ENVELOPES.

In an interesting paper entitled, "The Government Our Worst Competitor," a Buckeye editor told a convention of Ohio newspaper men some hard facts that are bound, in time, to seep into the upper works at Washington and produce results. Apropos of the Ohioan's comment on Government free-printed stationery there comes to the *Independent's* attention a bunch of advertising matter, franked, setting forth the beauties of buying envelopes direct from Uncle Sam.

The printing-office at Dayton, Ohio, for which the Government acts as sales agent and general distributor, under frank, did work during the fiscal year ending June 1, 1908, amounting to \$1,672,789.86. It represents the sum taken annually from the channels of private business.

And for what alleged reason? To induce users of the mail, so the Department tells us, to use a return card on their envelopes and thus "increase the efficiency of the postal service."

But the users of printed envelopes, nine out of ten of them we believe, appreciate the

value of the return card on envelopes and would invariably secure them of local printers but for the indefensible practice of the Government drumming up trade on a free-print basis and charging the losses in with the general postoffice deficit. It's a picayune proposition for Uncle Sam. It is un-American and unfair. By the same token displayed for the excuse of its envelope piracy the Postoffice Department could enter the field of a half dozen other business enterprises, and it is surprising that it has not.

Up to now the press of the country, largely interested as it is in the printing business, has been mulishly patient; but there are indications of another reform movement that will wipe out the totally unfair and uncalled-for invasion of private domain.—*Elkhorn (Wis.) Independent.*

A GOOD BEGINNING.

This sign appears in a London shop window:

OME GRONE UNE 6 A POT

It refers to home-grown honey and its price, and is said to mark the initial effort of our own Simplified Spelling Board, under the personal direction of Professor Brander Matthews, to inoculate the Britishers with the virus of the new orthography. Gud luk, ol!—*Harper's Weekly.*



"We might revive an ancient and honorable sport."

Written for THE INLAND PRINTER.

PROOF OR ASSERTION IN ADVERTISING.

BY A. H. M.



PRINTERS prove or disprove their assertions of ability in their advertising. A printer advertises, "We are the printers. Our specialty is high-grade printing. Rush orders our favorites. Get our prices on your printing." Who has yet seen tasteful printing with assertions resembling this? Such printing is cheap in the sense that penny cigars are cheap, or a dollar watch, or shoddy clothing. A trade that looks for this sort of cheapness is worse than none. Is it worth while cultivating it on the score of cheapness alone? Printers competing with each other on how much they can afford to give away are on a very different standing to printers competing in excellent and tasteful work. The all too prevalent assertions that the printer can do high-grade printing are nullified by bad taste in type selection, arrangement, ornament, color, bad presswork and common stock. The man whose trade is worth while usually has some experience in printing, and to him the medium of assertion in this form carries its own contradiction.

Not only in the character of the advertising and the application of type, ink and paper do many printers contradict themselves, but their premises, business office and composing-room and pressroom, speak loudly against all their

Printing Good Enough
to Keep

O TO MAKE A PIECE OF PRINTING GOOD ENOUGH TO KEEP IS NO SMALL TASK. THOSE WHO ARE ABLE TO ACCOMPLISH THE WORK ARE FEW. THEY ARE SOUGHT FOR AND THEY MAKE THEIR OWN PRICES. UPON THIS PLANE PRINTERS MAY COMPETE TO THE UPLIFTING OF THE PRINTING ART; ON ANY OTHER THEY DEGRADE IT

this and applies the principle to his advertising, he will separate himself from the crowd and become a class to himself, the choice of the discriminating.

claims of taste and judgment. The very sign at the door contradicts them. Rawness, crudity, tastelessness and grubbiness stare stolidly at the beholder. "Ideas in printing—nifty notions for booming business. Be a booster and use our printing"—the advertising displays the mental caliber of the printer and drives away rather than attracts profitable business.

The printer's advertising should be considered as a problem in itself. It should not be planned on the traditions of ordinary commercial advertising.

Rather it should be made the expression of the maker's taste and skill. This is particularly true of decorative and illustrative work. Large type, glaring colors and blatant assertion are so commonly used that every one that uses them is part of a crowd and therefore indistinguishable and unpreferable. The confusion comes from the belief that the more noise or the heavier the blow delivered to the senses the greater the chances of attracting attention. But there is such a thing as numbing the perceptions by too much clamor. The artist allows his work to speak for him. If it is excellent the name of the maker will not remain concealed. Printing is in the commercial struggle, of course, but suggestion is more subtle and penetrating than assertion, and when the printer realizes



A. H. MCQUILKIN, EDITOR.

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THE INLAND PRINTER COMPANY

120-130 SHERMAN STREET, CHICAGO, U. S. A.

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NEW YORK OFFICE: Tribune building, City Hall square.

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THE INLAND PRINTER is issued promptly on the first of each month. It aims to furnish the latest and most authoritative information on all matters relating to the printing trades and allied industries. Contributions are solicited and prompt remittance made for all acceptable matter.

SUBSCRIPTION RATES.

One year, \$3.00; six months, \$1.50, payable always in advance. Sample copies, 30 cents; none free.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. Make all remittances payable to The Inland Printer Company.

When Subscriptions Expire, the magazine is discontinued unless a renewal is received previous to the publication of the following issue. Subscribers will avoid any delay in the receipt of the first copy of their renewal by promptly using the blank enclosed in the preceding number. *Do not detach the lower coupon.*

Foreign Subscriptions.—To Canada, postage prepaid, two dollars and sixty cents; to all other countries within the postal union, postage prepaid, three dollars and eighty-five cents, or sixteen shillings, per annum in advance. Make foreign money orders payable to The Inland Printer Company. No foreign postage stamps accepted.

IMPORTANT.—Foreign money orders received in the United States do not bear the name of the sender. Foreign subscribers should be careful to send letters of advice at same time remittance is sent, to insure proper credit.

Single copies may be obtained from all news-dealers and typefounders throughout the United States and Canada, and subscriptions may be made through the same agencies.

Patrons will confer a favor by sending us the names of responsible news-dealers who do not keep it on sale.

ADVERTISING RATES

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to insure insertion in the issue of any month, should reach this office not later than the fifteenth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to honestly fulfill the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

THE INLAND PRINTER reserves the right to reject any advertisement for cause.

FOREIGN AGENTS.

W. H. BEERS, 40 St. John street, London, E. C.
 JOHN HADDON & Co., Bouverie House, Salisbury square, Fleet street, London, E. C., England.
 RAITHBY, LAWRENCE & Co. (Limited), De Montfort Press, Leicester, England.
 RAITHBY, LAWRENCE & Co. (Limited), Thanet House, 231 Strand, London, W. C., England.
 PENROSE & Co., 109 Farringdon Road, London, E. C., England.
 WM. DAWSON & SONS, Cannon House, Breams buildings, London, E. C., England.
 ALEX. COWAN & SONS, (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia.
 COWAN & Co., Wellington, New Zealand.
 F. T. WIMBLE & Co., 87 Clarence street, Sydney, N. S. W.
 G. HEDELER, Nürnbergerstrasse 18, Leipzig, Germany.
 H. CALMELS, 150 Boulevard du Montparnasse, Paris, France.
 JOHN DICKINSON & Co. (Limited), Capetown and Johannesburg, South Africa.
 A. OUDSHOORN, 179 rue de Paris, Charenton, France.
 JEAN VAN OVERSTRAETEN, 3 rue Villa Hermosa, Brussels, Belgium.

EDITORIAL NOTES.

IF Senator Heyburn, of Idaho, ever reaches the pinnacle of being tariff-maker-in-chief, printerdom will have to watch out. That solon sees in posters and similar advertising an excellent opportunity to raise revenue. Scat on that made-in-France idea!

DESIRE for debate, to macerate the lanate integument, is responsible for an agitation now to the front in many cities on the question of the right of employees to arrange with employers for the disposition of the hours worked in each day making up the forty-eight hour week. The secret of Midas was whispered into the ground—but those responsible for this agitation bray their asininity.

"STAMINA rather than cost system is needed by employers," is what a journeyman printer said in our correspondence department. Perhaps it is not so much stamina as a knowledge of the business fact that because a customer takes away one job, it does not indicate he is never coming back. Satisfactory service counts for just as much as the probable difference between two square bids, and jobs, like the feline in the song, come back with pleasing frequency. Acquaint your customers with good quality and efficient service, and they'll come back.

CANADIAN publishers of weekly papers at a recent convention were discussing municipal printing in towns and villages boasting of two papers and one paperless job office. The principal speaker urged printer-publishers not to submit bids against the lone job-printer. It was not a spasm of good nature that prompted him to give the advice. He said the job office would quote such low figures, there would not only be no profit in the work, but an impression created among the people that a fair-profit price is extortion. Why is it that, in village or great metropolis, there is always the printer so eager for work he is willing to do it at a loss or, at least, at figures which successful men will not undertake to do it for?

SINCE insuring profits in case of fire has become popular in Great Britain some printers there are beginning to ascertain in a scientific manner whether they have profits. Of course, the insured are not satisfied with, "Oh! I am making money in this little, growing business," which has been the shibboleth of prosperity with so many printers all over the English-speaking world. The companies want tangible proof of profit, and some "prosperous" British printers are put to their

wits' end to produce it. In doing so, they are compelled to use scientific methods. Modern commercialism performs wonders in its progressive march.

NO MISTAKE is more exasperating than to find that in making an estimate an important and costly item was overlooked. A simple and effective guard against that common oversight is to make a list of all items that can possibly go into a job. With this at one's elbow, there is small room for error, if the list be carefully consulted. This is a case where a look in time saves dollars.

NO FAIR business man wants to take advantage of an obvious error. If, in making change, a cashier gives more than the amount that should be returned, what man will fail to call attention to the mistake? No man will neglect to do so. But the printing trade is crippled from mistakes. That the printer will make a mistake is a matter of deliberate calculation with some unfair purchasers of printing, who set traps for the unwary. To prevent these mistakes and errors of judgment a tested cost-accounting system is the one sure remedy. It gives the printer the data necessary to show clearly to the customer that he is being charged a just figure or that the work is being done at a loss. Business men are willing to pay what a job is worth. The cost-accounting system places the printer in a position of unassailable right.

COST accounting is not a fad. It is a prime necessity to financial success. Business—manufacturing business—is but a guess without it. It requires study and judgment and steady application of correct principles. From the time a job enters the printing-office until it is in the hands of the customer and the money collected it is an expense to the printer. To ascertain accurately the proportion of cost a job should be charged against each of the facilities provided by the printer for turning it out is the function of cost accounting. The actual work done—the visible work—typesetting, presswork, ink, paper, binding, etc.—are too commonly figured as the only cost chargeable against the job. In fact, these items comprehend about fifty per cent only of the true cost. Why this is so, and wherefrom these additional costs accumulate, cost accounting makes plain.

OCCASIONALLY we hear the old question revived of whether printers should be permitted to have imprints on their work. The American craftsman frequently has to fight for the privilege; in Great

Britain it is different. The law requires that certain classes of printing shall bear the name of the printer. The scope of the law is wide, and we notice the Federation of Master Printers has been urging the use of imprints on all except the specially exempted work. As is usual with British law, it is enforced rigidly, and a news item records one unfortunate ticket-printer who paid \$40 into the Government coffers for his neglect. The *Circular* of the Federation cites another case, in which "a man who has already obtained much printed matter from different houses without concluding the transactions by paying the accounts, deliberately struck out the imprint from the proof. He afterward declined to pay on the ground that no imprint was on the work, and this being a good defense, the printer was helpless and lost the whole amount of the irrecoverable debt."

THE British Government has promised to interfere with schemes of circulation departments of some enterprising newspapers. Herbert Gladstone, the member of the cabinet whose department looks after such affairs, says he will introduce a bill making it "illegal for any proprietor, publisher or editor of any newspaper or periodical to charge any form of entrance fee, including the purchase and return of coupons, for prize distribution in his paper." It is claimed that many plans adopted by British publishers have a demoralizing effect on the public, appealing as they do to the gambling spirit. Mr. Gladstone said that, though the Government would do all in its power to secure the passage of remedial legislation, the active support of the press would be necessary. Among those who urged action on the part of the Government were many publishers, some of whom complained of the enormous profits made by their fellow-publishers who thus "debauched" the dear public. What with postal regulations on this side of the Atlantic and the Government heeding the moral objections of disgruntled competitors on the other side, the circulation builders of both countries must have an abundance of that feeling which makes men kin.

A NOT unusual practice, which printers accept with comparatively little protest, is for a purchasing agent after inviting and receiving bids for printing to throw business ethics to the winds and juggle with the information received, allowing one whose bid is high to revise it and take the work. It is refreshing to note that occasionally a printer has a recollection of such double-dealing and refuses to be made a party to such purposes. A Western house which has carried out this sharp practice successfully was again in the market for

printing recently, and the following letters explain what happened: "DEAR SIR,—We telephoned you three times last week, asking for a representative to call to figure on printing our large catalogue. We intend to issue a catalogue of one thousand pages, and if you are in the market for this class of work and want to submit a bid we would talk the matter over with your representative, but would urge you to give it immediate attention, as we are anxious to have all the bids in at the earliest possible time. Have your representative ask for the undersigned." The answer: "DEAR SIR,—Replying to your favor of the 3d instant, as we have no assurance of the use you propose to make of the estimate requested from us, we regret that press of business will prevent our representative calling on you."

ELSEWHERE we print a circular sent us by a firm well known in the printing world, which has become an enthusiastic advocate of "Two hours additional of daylight—the most valuable thing in the world." Though we may wonder why a system in which there inheres so much of advantage has not been bruited before, there is considerable feeling in favor of the change among those who thoroughly understand it. In Canada the sentiment for the new order has become so strong that the question is now engaging the attention of Canadian statesmen. We are not inclined to think that beginning work during the summer months two hours earlier than at present is a change of slight importance. Assuming the methodical man who retires early, and gets up at a regular hour, it may make little difference. But humanity is not built that way. Men have their social obligations to attend to, and they are slow to adopt changes such as would make the dinner hour 4 o'clock and cause theaters and other amusement places to open at 6. Even though man professes to love to linger long between the sheets in the morning, we opine that once prevailed on to taste the joys of putting up the shutters at 3 P.M. he would scorn his present pet form of laziness.

GOOD work pays. The finest quality of printing—that which is used for advertising purposes—is the kind in which there is the most money for the printer. Quality also pays in paper-making. Among the most serious charges made by Mr. Norris, of the Publishers' Association, against American news-print papermakers is that, through ignorance of their craft, they waste material. It is estimated that unworkmanlike methods add at least \$6 a ton to the cost of their product. The inexorable critic of the papermakers says a

mill in Minnesota is producing the best kind of paper. He attributes the success of this mill to "the mentality of the manager—a former school-teacher—and his efforts to secure highly skilled workmen. It turns out a finer and better product than any other news-print paper mill in the country. It uses less sulphite-pulp than other print-paper mills. From the same kind of wood that other mills use it grinds a better quality of mechanical pulp. Its product commands \$4 a ton more than the output of its neighbors and it has a waiting list of customers." So it goes from top to bottom—from employee to manufacturer success lies in quality. The public mind is being educated to know the value of the best. While we may not have passed through the era of cheapness, there is less and less a desire for the cheap article, if the low price is at the cost of elegance, quality or good taste. The change in the public attitude is not surprising, for the constant development of the esthetic sense in our educational institutions is bound to have notable all-round results.

SUMMERTIME and the glad vacation period are on us. In less strenuous days the printing world did not heed midsummer holidaying as a necessary institution. There was a long, slow day in which pleasure was mingled with business, and "sufficient unto the day is the evil thereof" seemed to be the quotation that guided men's lives. Then aspirations and ambitions began to grow, almost imperceptibly at first, and a competence and the bequeathment of a good name and substantial education to the children ceased to satisfy. The commercial classes aspired to occupy the social position then held by the financial and landed interests. To achieve that great things had to be done and immense fortunes amassed—fortunes much greater than had given supremacy to our social and political rulers of older régimes. Then set in an era of intense activity in which every nerve was strained to secure power or money, or both. Men and machines were speeded to the utmost. Physicians shouted alarms that the pace was too fast and prescribed vacations as a remedy for the race of money-makers; and by the same token also for those who were not money-makers but had been drawn into the maelstrom of rush and worry. That the disciples of Esculapius were right was soon proved, for men who could afford holidays found they were gathering fuel to keep up steam for the remainder of the year. Fortunate were they who could dally by the sea or indulge their soul in the mountains. There is not much if any difference in the physical mechanism of the man with the bank-roll and the toiler who moils in the

office, and he, too, secured a vacation which his employer was not long in discovering was a good investment. Strangely enough, the producers—the men who made the commodities, working in enervating surroundings—were not early placed among the vacationists. In the printing trades, however, the men in shirtsleeves are rounding out the circle, and the need of a summer rest is generally recognized. So, if you do not wish to be regarded as "queer" or lacking in appreciation of what is due yourself, you will take a vacation. That does not mean buying a railroad ticket and traveling to some crowded resort. It means a shutting out the ordinary worries of the day. Get away from the grind and be care free for as many days as you can. In this way one can make of the summer solstice a means of storing up physical and mental health that will be needed and may be drawn on when the struggle is fiercest.

THE annual meeting of the American Newspaper Publishers' Association brought into prominence the arbitration agreement between that organization and the various unions. During the year President Ridder, of the Publishers' Association, took occasion to speak slightly of the arrangement. This was received with amazement by friends of arbitration, and Mr. Ridder's statements were vigorously attacked in the *Typographical Journal*. President Lynch satisfied himself by referring to it at the annual meeting in a jocular vein, so there is an impression abroad that Mr. Ridder remains among those who adhere to the arbitration plan. The best test of the scheme is the fact that twenty-seven additional publishers subscribed to the contract during the past year, making a total of three hundred and forty-five signatories. Opposition to the plan is manifested by publishers and employees, but it is worthy of note that during the panic there has not been a strike or lockout of importance in the newspaper world. Remembering the number of men involved, this is probably unprecedented in the history of industrialism. It was freely predicted by unionists that in depressed periods the arbitration plan would lead to wholesale reductions in wages. Such has not been the result, however; the board has taken all the elements into consideration, and, naturally, the reductions have been few, the most notable being at Chicago, where the publishers estimate there has been a saving of \$11,000 a year effected by a change in a bonus system that did not, however, affect the minimum scale. All in all, the plan has been wonderfully effective, and in the ten years of its life has saved millions of dollars in lost wages and strike expenses, some of which has

gone into the pockets of employees and some into the coffers of the employers, and even if there be some inequalities in the distribution it is much better than having wealth wasted. But the greatest benefits bestowed have been the stability given to employment, with all the social and economic advantages that follow in its train, and the elimination of the rancor and hardship which accompany industrial struggles. The publishers of the country are to be congratulated on the educational work they are doing in blazing the path to a fair, equitable and cheap method of adjusting an important feature of the ever-present "labor question." The presence at their meetings of representatives of the principal unions is an object-lesson to other employers.

A NEWSPAPER for the people in a large city will be denominated "an interesting experiment" by many of those who have had to do with the making of newspapers. Among that class there is very general concurrence in the idea that newspapers of the larger cities are so entangled with special interests they do not protect public rights in all respects. E. G. Lewis, who made such a gallant fight against the Postal Department, is the moving spirit in a publishing company which has taken cognizance of the feeling that the press is untrue to its professions. He purchased a paper with a great vogue as a sporting sheet four months ago, and since then has trebled its circulation to the homes. On entering the daily newspaper field, Mr. Lewis announced that as newspapers were peculiarly dependent on the public, they should be edited with an eye to the public interest. His method of attaining that end was that the subscribers, representing the public, should elect a managing trustee, who would act "as the arbiter between the public and the policy of the paper, as an absolute guarantee to the public that on all public questions the paper stands clean and strong for the real truth and the real news without fear and without favor, and his power in this direction would be absolute." Before experimenting with this innovation, Mr. Lewis is going to put his paper on its feet, and so the plan will not go into effect till the end of the first year of his ownership. What effect such a policy will have on the St. Louis *Star* is hard to conjecture. But Mr. Lewis has accomplished so many things that seemed impossible, he is apparently entitled to be designated by that much-abused phrase, genius. So far his success with the *Star* has been phenomenal, and casual comment in St. Louis printerdom indicates that the promise of a representative of the public in the editorial sanctum has brought the paper not merely subscribers but intense parti-

sans. They take the paper and, what is more important, believe in it implicitly. That quality raises a publication from being a mere newspaper and makes of it an institution—something that is a power in the community and beloved by the people almost as the university man loves his *alma mater*. All signs are propitious for Mr. Lewis, and if he achieves his desire he will have precipitated a revolution in newspaper making in many cities. It may be a decade or so before the results are fully apparent, but this is the age of quick results, and the protector of the public's interests in newspaper offices may be so common as not to cause comment ten years hence.

IS THERE TO BE AN ERA OF INDUSTRIAL CO-OPERATION?

TO be hopeful though surrounded with much pessimism may be surmised to be an indication of weakness. That the placative word is the olive branch of surrender of principle is the estimation of too many very worthy persons. It is not always possible to broaden the view of men who constitutionally and through education and environment have a narrowed and warped understanding. But self-interest, the appeal of direct pecuniary profit, has a wonderfully wakening influence and power in changing the point of view. The attitude of capital to labor and of labor to capital still bears the stains of traditional wrong. How long this shall endure no one can say, but if two of the most powerful Christian nations are vying with each other, taxing and oppressing their peoples in making huge engines of death and woe, nineteen hundred years since Christ preached the gospel of good will and forbearance, we may well imagine that sardonic friends are well pleased—for the allegorical war which the Church teaches is being strongly fought by the infernals. The strong, rallying call to reason made by the recent Peace Conference in Chicago goes out not only to the nations but to the ranks of industrialists.

The printing trade has passed through a long and bitter fight, and peace has come. The United Typothetæ of America is now turning its attention to constructive work and, in many cities, President Fell and Secretary Macintyre have been influential in organizing anew the employing printers for educational and ethical purposes, which is strongly reflected in the work done at the May meeting of the New York Typothetæ. The boards of trade in the East are doing a notable good in establishing trade usages and elucidating the principles of accounting. In this work no more distinguished success has been attained than that of

the Ben Franklin Club, of Chicago. President Hartman, of that organization, has held strenuously to its principles from its inception, and has given freely of his time and means to bring it to its present success and establish its future power of usefulness. Secretary Ellick has worked unremittingly in unifying the employing printers, and the accumulating experience of many establishments and their customs has made him a ripe adviser. A feature of the Western movement is that supply houses are coöperating intelligently with printers' organizations. They are no longer the apparently "delighted" but secretly reluctant sources of tribute for printers' functions, but are part of the effort to lift the printing trade to its just place in the industries. In Minneapolis, Omaha, San Francisco, Oakland, Sacramento, Los Angeles, and many other cities, the employers are coöperating with the supply houses in this way—and, in some cases, coöperating with the unions also.

The International Typographical Union has undertaken industrial education for its members and for printers generally. Its distinguished success in this effort has won the applause of the foremost educators of the country. Inspired by its success, the Bookbinders' International Brotherhood is preparing for plans for supplemental education; the International Printing Pressmen's and Assistants' Union is about to consider the subject and the Photoengravers' Union is working along the same enlightened path.

That these efforts are peace movements no one will deny. The day of a candid recognition of the fact of our industrial interdependence must come. It will come with a true perception of the responsibility of each interest to protect the trade against malign and disintegrating influences. The longer that day is delayed the longer will the prosperity which should attend this industry, on which all human development depends, be delayed.

TRANSFERS OF PUBLISHING PROPERTY.

The Harris-Dibble Company, dealers in publishing properties at 253 Broadway, New York, report the consolidation of *Selling Magazine* and *Profitable Advertising*, of Boston. The new paper will appear in June under the name of *Selling-Advertising*, and will be published from the Postal Telegraph building, Broadway, New York. Mr. George French will be editor-in-chief.

The *Glass and Pottery World*, of New York, has been sold to the Pottery & Glass Publishing Company. This also is a consolidation, and the new paper, which is to be known as *Pottery and Glass*, will be published in New York.

The Harris-Dibble Company have also negotiated the sale of *Motor Boating* to the New Publication Company, owners of *Motor*.

Written for THE INLAND PRINTER.

THE INFLUENCE OF COLORED STOCK ON
COLORED INK.

BY C. G. ZANDER, F.R.P.S.*



NE of the difficulties with which the printer is often confronted is the change in hue which colored inks undergo when printed on tinted paper. The difficulty of knowing beforehand what these changes in hue are likely to be is increased owing to the numerous influences by which they are caused.

The texture of the paper plays an important part. The softer and more porous the paper, the duller will the ink appear. This difference in brightness can easily be shown by printing the same ink first on a highly glazed paper, and then on a piece of blotting-paper. A crimson madder, which will appear very bright on the former, will darken to almost a claret on the blotting-paper. The glazed paper will reflect the rays of light more or less parallel, while the rough surface of the blotting-paper, with its microscopic hills and dales, will scatter the light in all directions, quite apart from the absorption of the inks into the pores of the paper. This applies to white as well as to tinted stock.

The greater the contrast between the tint of the paper and the color of printing-ink, the more the latter will be changed. Red ink printed on pink paper will suffer no appreciable change, but if the red ink be printed on a green paper, it will appear maroon or red-brown. The deeper the tint of the paper, the greater the change. A lemon-yellow ink printed on straw-colored paper will suffer no change, but if printed on a blue paper it will appear olive. If the paper is yellow and the ink a bright blue, the latter will appear from navy blue to almost black. A bright-green ink printed on pink paper will be changed to myrtle green. Violet ink on yellow paper will make a plum color. Myrtle-green ink on pink paper looks like green-black, and so on.

It will be seen from this that it is useless and disappointing to print a brightly colored ink on a paper the tint of which is a complementary color to the ink. The effect is almost equal to that obtained by mixing a little black with the ink. The ink, if of a bright hue, should therefore harmonize with paper, a bright scarlet on a salmon-tinted paper, a bright-green ink on reseda or *eau-de-Nil* paper, an ultramarine ink on a sky-blue paper, if anything like the natural brilliancy and hue of the ink is to be preserved. If a second

colored ink be added and, if a contrast be desired, let the second ink be a *shade*, that is, a dull full-strength color. Moreover, let it be an ink which is opaque, and which through its opacity is not so much affected by the tint of the paper.

This brings us to another factor which plays an important part in the changes which inks suffer when superposed on tinted paper, namely, the pigment or base of the ink. The more transparent the ink, the more it will be affected by the tint of the paper. The more opaque the ink, the slighter will be the change in hue. Opaque inks such as earth-colors (umber, sienna, etc.), vermillion, ultramarine or chromes, undergo comparatively slight changes, while transparent colors, such as madders, yellow lakes, green and violet lakes, Chinese blue and others are affected very much.

It is obvious that if the ink is printed full, say double-rolled, the change of hue will be less than when printed spare. It has been my experience that, given the same ink and paper, no two printers will achieve exactly the same results, or do equal justice to the ink.

The changes which various inks are likely to undergo when printed on tinted paper are summarized in the accompanying table, which gives thirteen different inks such as the average job-printer is likely to use. They are supposed to be of medium quality, and more or less opaque. There are fifteen tints of paper, also of average quality and depth of tint. These remarks, therefore, do not apply to the deep-toned cover-papers, for which specially dense, opaque inks must be used.

In order to render the table still more useful, I have adopted a simple plan whereby the three best two-color combinations on any given tint of paper are indicated. These are given in order of their artistic merit by the letters "A," "B" and "C." I am fully aware that I am here treading on debatable ground, for the combinations which appeal to me as the most pleasing and artistic might not merit the approbation of others, but, nevertheless, the combinations indicated comply with the recognized laws of harmony and contrast of color.

The following example will explain the method by which these color combinations are indicated: Take, for instance, buff paper; along the horizontal column under the inks two letters A, two letters B and two letters C will be found. One letter A is under "terra-cotta" ink and the other letter A under "violet ink," which means that terra-cotta ink and violet ink—which the buff paper will change into plum color—will form a good color combination on buff paper. The letter

B under "maroon ink" and B under "olive ink" signify that maroon—which changes to red-brown—and olive will make the second-best combination on buff-colored paper. The letter C under "scarlet ink" and letter C under "Chinese-blue ink" indicate that these two inks—changed by the tint of the paper to orange and blue-black

A WARNING TO NOVELISTS.

Professor Lounsbury, of Yale, gives a salient warning, in the June *Harper's*, to those novelists or dramatists who endeavor to clothe their work in the language of a past age. Mr. Lounsbury says quite candidly that they do not do it correctly, and, rather than make a muddle of it, had better not attempt it at all. Even Thackeray and Scott are found in linguistic lapses of this sort by Mr. Loun-

TINT OF PAPER USED.	COLOR OF INK USED.													
	Scarlet.	Crimson.	Maroon.	Lemon.	Terra cotta.	Chocolate or burnt umber.	Olive.	Emerald.	Myrtle.	Turquoise.	Ultramarine.	Chinese or bronze blue	Violet.	
Neutral gray	C Maroon	Claret.	C Red-brown	Olive	B Light brown.	A N C	D	Myrtle	A D	Peacock blue	Navy	B N C	Plum	
Salmon pink	A N C	N C	A C N C	Orange-yellow	Slightly redder	B N C	Deeper	.....	C More olive	Light bluish gray	Deep lavender	D	B Purplish
Rose or cerise	A B D	D	C D	Dull orange	Light brown	B N C	D	.....	A C D	Blue-gray	Navy	Blue-black	Purple-black
Deep orange	Maroon	Claret	C Red-brown	.....	.....	A B D	B C Light brown	.....	Green-black	.....	Blue-black	A Blue-black	Purple-black
Light orange	Russet	D	C D	.....	D	A D	Brown	Myrtle	C Green-black	.....	B Blue-black	B Blue-black	A Purple-black
Primrose, canary, lemon	More orange	More scarlet	A Brownish	B N C	N C	C N C	Paler	Apple green	C Paler	Gray	D	B Blue-black	Plum	
Buff	C Orange	Maroon	B Red-brown	D	A N C	N C	B N C	.....	D	Blue-gray	D	C Blue-black	A Plum
Light brown or fawn	D	D	Red-brown	Olive	A C D	B C D	Myrtle	D	B D	Blue-gray	D	Blue-black	A Plum	
Olive	B Brown	Claret	A B Chocolate	.....	.....	C N C	C N C	.....	A D	.....	.....	.....	.....
Yellow-green (reseda)	C Dull orange	Claret	Brown	.....	A Light brown	B N C	A N C	N C	C N C	D	Blue-gray	N C	Plum
Pale green (eau-de-Nil)	Dull orange	Claret	C Brown	.....	B D	A N C	N C	N C	A N C	C D	Blue-gray	B N C	Plum
Green	A B Red-brown	Deep claret	B Brown	.....	D	A N C	N C	C D	C N C	Blue-green	.....	.....	.....
Green-blue	Red-brown	Claret	C D	Olive	D	A B D	D	Bluer	N C	N C	A D	B C N C	D	
Pale blue	Red-brown	Claret	C D	Olive	B D	A D	D	Bluer	N C	N C	B N C	A C N C	N C	
Lilac	D	B C D	D	D	D	A B N C	D	.....	D	D	N C	N C	A C N C

N C—No very appreciable change. D—Deeper or duller.

respectively—will, on buff paper, form a pleasing combination, which will be third in merit compared with A A and B B.

In many cases blanks have been left, which signifies that that hue of ink is not likely to be used on that particular tint of paper.

In many instances fancy names are being used for both paper and inks, but they can be readily identified by the plain names used in the table and should not present any difficulty. An explanatory note in connection with fancy names would be an aid to the printer, however.

bury—who adds that most people don't know these things, for only "some wretched pedagogue" like himself is able to recognize them. By "Wardour street English" Mr. Lounsbury means imitation archaic language, just as Wardour street in London came to be known as a famous market for imitation old furniture.

ON MAKE-READY.

Good letterpress printing can never be secured by simply hustling off the time on making ready, and adding a little to the pressure; that is good enough for mangling—not for printing.—B., in *Scottish Typographical Circular*.



E. H. Reed '09

Therefore, of all the pictures
That hang on Memory's wall,
The one of the dim old forest
Seemeth the best of all.
— Alice Cary.

CORRESPONDENCE



While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore, correspondents will please give their names—not necessarily for publication, but as a guarantee of good faith. All letters of more than one thousand words will be subject to revision.

DE VINNE'S PRICE LIST RECALLED.

To the Editor: TOPEKA, KAN., May 15, 1909.
It may interest those who observed Mr. Fantus' wish for a comprehensive price-list, referred to on page 242 of May INLAND PRINTER, to have the fact recalled that a price-list was prepared by Mr. De Vinne over thirty years ago, covering a great variety of work. It would no doubt be highly enlightening to compare some of his figures with those in use at the present day. My copy of this work was passed on to an employing printer about twenty-five years ago, and was destroyed in a fire. Has not Mr. Ramaley done something in the same line within the last ten or fifteen years?

ALDEN S. HULING.

LACK OF SORTS AND COST SYSTEMS.

To the Editor: CHICAGO, May 18, 1909.
The skit about Chicago "bosses" needing stamina, by "Journeymen," in your last issue emboldens me to say something about how it is some composing-rooms don't pay, and why cost of composition comes so high.

My reason or complaint is an old one—as old as the trade possibly—but there seems to be nothing to do but keep it to the front. Lack of material ready for use when you want it makes it an outrage to judge of a man's capacity by what his work-ticket shows. Not only is time lost picking sorts or hunting other material, but the irritation and annoyance the hunting is to the compositor depresses him and reduces his efficiency; he is not able to do nearly as much as he would if there were no interferences. It is very unfair to the workman, and I have worked in offices where, if they had discharged me for what the ticket showed, my resentment would have provoked me to raise a riot.

If you mildly protest against these rotten conditions a trite answer is: "You get your wages on pay day, so what business is it of yours?" There is something in that too, but not much from an employee's standpoint. A man who takes pride in his work and believes in delivering the goods is done a great injury when he is discharged for slowness, and the fault was lack of sorts or other reasons under office control. Some employers—possibly a majority—say "pooh-pooh!" to that, believing they are entitled to impose all sorts of wrongs on their men, the only barrier to their rapacity being the law of the land. I hear some offices encourage men to put down the time lost hunting for sorts, etc. My suggestion is that, where this is not provided for by the office and these delays are frequent, the men put down time lost on account of lack of material.

This may show the boss the need of buying some stuff,

as it will show him in black and white that material is cheaper than labor. The lack of it makes good labor pay poor returns.

Will employers learn those simple truths?

ANOTHER JOURNEYMAN.

WANTS GRAPHIC ARTS MEN TO COÖPERATE ON TARIFF ISSUES.

To the Editor: GLOVERSVILLE, N. Y., May 4, 1909.
When we stop to think, it is really surprising what a lot of printing is done abroad and sold in this country, especially in the souvenir post-card line. Now, I desire to know if there is any duty paid on any printed matter manufactured in other countries and sold in our country?

I believe that this country can take care of that printing as well as any other country, probably better, if given the chance to try.

To my mind, the revision of the tariff and newspaper comment on same has attracted wide attention and caused much discussion. Now, that this tariff is going the rounds, I think that it is high time for the printers (employing and working) to get together and see what can be done for our trade.

This question of printing I believe should interest every employing and working printer, and now is the time to attend to this important matter. I should be glad to have some more of our fellow-printers cough up their opinions in regard to a duty on printing, that we may be better protected.

I have written this little agitator to THE INLAND PRINTER, believing it is the best paper in which we can air our opinions.

Trusting this will awaken all to the fact that a large amount of our printing is manufactured abroad, and that we shall be favored with other views from our brother printers on this subject of duty, I remain sincerely,

WILLIAM STANLEY LINTO.

PRESSMAN WANTS EDUCATIONAL SYSTEM FOR HIS CRAFT.

To the Editor: NEW YORK, May 15, 1909.
You are apparently greatly interested in technical education, as you call it, but seem to have a particular love for the compositors. What is the matter with the pressman? Is he a sort of poor relation, or do you think he has nothing to learn, or is it that you have no knowledge to disseminate? I think there is a great deal that the pressman can be taught in one way and another. There is color harmony, which is surely of as much importance to the pressman as the compositor, who seems to be the only one who can grab off that stunt in an easy and scientific manner. There is a lot we could learn about ink and paper and mechanics that would prove valuable.

Some people with an inclination to study have got all that information by a great quantity of hard work. Perhaps you will tell the rest of us to go and do likewise, and we will get the knowledge. That isn't quite the thing. Few of us have had the early training that gives people the trained mind—a mind that knows how to get hold of knowledge. We need it, but to get it in that laborious way deprives us of one-half its value. Then, too, there are other things in life besides bread-winning work. Some have growing families and other interests to be looked after. You, Mr. Editor, should not say that because others of greater brain and more natural persistence have done so and so, it is good enough for others. The education is

beyond the reach of the great mass of pressmen, and it should be brought within their reach.

There is a possible danger confronting the pressman. I can not begin to meet the arguments of old heads like Mr. Kelly and Mr. Bullen, but I feel it "in my bones" that the offset press is going to cut ice in our kingdom before long, and I have often seen it that the man with the "feeling in his bones" knew as much about it as the big fellows who can write articles and make speeches showing that "feeling" doesn't amount to anything.

Pressmen should be prepared to take hold of these new presses when they come, just as the compositor did the typesetting machines. But some of those fellows had to pay a high price to learn how. Perhaps it will be possible for us to avoid that difficulty. If it is, we ought to do it. Can't you help us, Mr. Editor?

J. J.

If our correspondent has read *THE INLAND PRINTER* he must have found that the interests of the pressman have been by no means neglected in the publication of instructive, practical articles. There is an old saying to the effect that "You can bring a horse to the water, but you can not make him drink." Some few years ago, shortly after the Inland Printer Technical School was established, a pressroom department was added. The equipment was of the best—three cylinder presses, two platen presses and a Harris automatic press, with all the appurtenances of a first-class pressroom, and competent instructors were employed. The co-operation of the pressmen's union could not be secured at that time, the idea of schools being fixed in the minds of the pressmen with insincerity of purpose. The attempt of the Inland Printer Technical School benefited a few pressmen, but as it was obviously in advance of the time it was abandoned temporarily. Meantime, the International Typographical Union grasped the opportunity of co-operation afforded by the initiative of the Inland Printer Technical School. Within a year it has eight hundred students developing their latent ability by a correspondence system which has earned the enthusiastic approval of the most advanced and experienced educators. The practical success of the course of instruction lies in the fact that a number of the students have had their wages advanced voluntarily by their employers. The International Printing Pressmen's and Assistants' Union, the International Brotherhood of Bookbinders and the International Photoengravers' Union have in consideration propositions to the membership of their bodies for supplemental technical education. Whatever experience the Inland Printer Technical School has in educational work is of course at the disposal of these organizations, and before the present year draws to a close we expect that our correspondent will find that the principles advocated for so many years by this publication—that the earning power of a man lies in what he knows and that the beneficial power of a union lies in highly skilled operatives—will be accepted and the principles applied by the efforts of unions in educational work. What can be taught to pressmen by correspondence may seem almost negligible. But that view was held by many printers before the International Typographical Course was established. Yet that course has proved and is proving its value every day. That the pressmen students can be similarly benefited will be amply proved at the proper time, when the International Printing Pressmen's and Assistants' Union takes the initiative. If pressmen have any suggestion to offer, we shall be glad to consider them and discuss their views in these pages.—**EDITOR.**

Written for *THE INLAND PRINTER*.

LONDON NOTES.

BY OUR SPECIAL CORRESPONDENT.

PRINTERS' TOUR.—The Institute of Printers and Kindred Trades of the United Kingdom organized a visit to Germany at the end of May. Leipzig was the first town visited, where the visitors inspected the German Bookcraft House and the Von Weissenbach collection; the printing-ink factory of Berger & Wirth; the machine factory of Karl Krause; the typefoundry of J. G. Schelter & Giesecke; the book and music printers, Oscar Brandstetter; the book publishers, K. F. Koehler and F. Volckmar; the bookbinding establishments of E. A. Ender and the Leipsic Bookbinding Company (Gust. Fritzsche); the Royal Academy of Printing Arts and Book Crafts; the book-printing works of Phil. Reclam, junior, and several other firms. Dresden and the International Lithographic Exhibition of 1909 was also visited. A trip was taken to Dresden-Heidenau, and a visit paid to the machine factory of Rockstroh & Schneider. In Berlin the Imperial Printing Works and newspaper printing works of Ullstein & Scherl were inspected, and also the Royal Museum of Art Industries. Sixty dollars was the cost of the tour to each individual.

PRINTING PLANT OF BANK OF ENGLAND.—The Bank of England—which, by the way, is not a Government institution, as is popularly supposed, but a private company which simply acts as banker for the nation—possesses a very complete printing-office in which a large amount of work is done. Here the banknotes are printed and numbered by specially constructed presses, and dividend warrants, balance sheets and other jobs are turned out. The most of the machinery and appliances for use have been specially designed and constructed for the bank's use. The latest machine to be installed is of an ingenious character, intended for the printing of addresses on envelopes from Linotype slugs. It is the invention of a Mr. McPherson, and is expected to be a great labor-saver. The Linotype bars are cast one-third the height of ordinary type to save metal and room in storage. These slugs are fed from a long galley to the machine, and the address, which consists generally of four lines, is then taken by a chase on a reciprocating table, in groups of four lying one against the other, and while moving toward the impression cylinder carrying the paper envelope, the chase-bars in the reciprocating table automatically separate or space the various lines to the required degree to be impressed on the envelope without the use of furniture, and after the printing operation the chase is again closed together, and the Linotype bars delivered at the opposite end of the machine. They are returned to their respective cupboards, where they are stored until required for the next working. A cupboard 3 feet 6 inches by 2 feet 8 inches by 8 inches will hold 2,400 addresses, each address comprising four pica Linotype bars. The first slug prints the registration number at the left-hand corner of the envelope, the second the name of the person to whom the envelope is to be sent, and the third and fourth the address of such person, so that a change in address does not destroy the whole, one line, and sometimes two, only having to be reset. This machine enables envelopes, post-cards and circulars to be addressed at a speed of 1,800 per hour. It can be used for filling in dividend warrants, notices, circulars, etc., and can be adapted to the requirements of almost any business.

SPECIAL PRINTING MACHINERY FOR INSURANCE COMPANY.—An ingenious machine has just been built to suit the requirements of the Prudential Insurance Company.

which does an immense business in life insurance, and caters to the working classes by accepting payments of its premiums in weekly instalments. It has branches all over the country, most of them palatial buildings, and employs thousands of clerks. Naturally an institution of this class has a great deal of printed work to do of a special character, and the machine referred to has been specially built to suit the company's requirements. It prints on notices

the name and address without the policy particulars, or the policy particulars only without the name or address. The construction of this machine is very ingenious and will save an immense amount of labor.

NEW REPRESENTATIVE FOR AMERICAN FIRM.—The Golding Machinery Company, of Boston, Massachusetts, whose British agency was formerly held by the late Mr. M. P. McCoy, have just appointed Messrs. Hunters, Lim-



A PROMOTER OF PEACE.

and receipt forms the name of the insured person, policy number, amount of premium, date when payable, name and address of the agent to whom payable. In addition, it prints at the bottom of the notice or receipt, the full name and address of the insured, or of the person entitled to receive the notice and receipt. These particulars are all printed at the rate of two thousand complete notices per hour. The machine also addresses the envelopes and prints the agents' debit notes and, if desired, lists of names and addresses. Another device makes it possible to print only

ited, of London, as their agents here for their Golding jobber, Pearl platen, and other appliances for printers that are manufactured by them. The Hunters are already British agents for a number of German and American printing machinery firms, and from the position they occupy in the trade ought to be able to push with vigor the Golding specialties in this country.

STEALING EMPLOYEES.—A member of the Master Printers' Federation has entered a complaint against a practice which some firms resort to for the purpose of securing

good workmen. Instead of advertising in the ordinary way, attempts are made to secure efficient men holding permanent positions in other offices by offering better wages. He cites, as an example, a case wherein a compositor in his employment, receiving less than \$10 a week, was offered a similar position with another house at \$14. This compositor was first approached through an intermediary, the offer being later confirmed by a person in authority.

STRIVING FOR THE EIGHT-HOUR SCHEDULE.—The eight-hour day movement is still the goal toward which the various unions are striving. A conference took place recently at Manchester under the presidency of Mr. C. W. Bowerman, M. P., to consider how to take joint action to secure a uniform eight-hour day or a forty-eight hours' working week throughout the country. In a number of establishments the eight-hour day, or its equivalent, is already working. Some of the reasons given for the demand that is about to be made are the unfair competition that exists between employers in towns where the hours vary, the increased tension placed upon the workers through the introduction of labor-saving devices, and the unemployment which prevails in the various industries concerned. In unemployed benefits alone the Typographical Association last year disbursed over £10,000 (\$50,000). At present the working hours in Great Britain range between forty-eight and fifty-six hours per week. A memorial has been drafted and forwarded to the employers, and the men have hopes that their demands will receive favorable consideration.

CHANGE IN WORKING RULES OF TYPOGRAPHICAL ASSOCIATION.—The Typographical Association purposes making several alterations in its working rules, among which is one aiming to keep recording instruments out of the office. It is as follows: "That bonus-paid taskwork, indicators, etc., or any system by which typesetting-machine operators' output may be gauged, shall not be permitted under the auspices of the association; nor shall members accept work on composing machines on terms under which they are called upon to produce a fixed amount of composition, or on a system of payment (except piece work pure and simple) which offers inducements to racing or undue competition between machine operators; also that no indicators or other mechanical contrivances shall be permitted to be attached to letterpress printing machines for the purpose of time-checking."

TO STOP NEWSPAPER CONTESTS.—The evils of newspaper competitions and the giving away of prizes have become so pronounced here that a bill is about to be introduced in the House of Commons to render it "illegal for any proprietor, publisher, or editor of any newspaper or periodical to charge any form of entrance fee, including the purchase and return of coupons, for prize competitions in his paper." As circulation booms these competitions had their day, until they became so unwieldy as to cause a feeling of dissatisfaction as to their fairness. When one pays rates on circulation one expects that the circulation will be a bona fide one, and not one bolstered up by non-reading competitors who have abnormally sent up the number of copies sent out. A number of prosecutions have taken place recently in connection with newspaper competitions, but owing to the present unsatisfactory state of the law, convictions have not been obtained, and the new bill aims at remedying this.

ENGLISH EDITION OF AMERICAN ADVERTISING JOURNAL.—An English edition of the American advertising publication, *Printers' Ink*, has been commenced in London this

week, and in a strong attempt to push the circulation even the street hawkers handled the first issue. The London publishers are Messrs. Benson, a well-known firm of advertising agents, and if any one can make a success of the paper in this country they can. The first number certainly appealed to the British advertising world, and it will probably make American methods of publicity more popular in this country.

RACING EDITIONS.—Londoners are very keen on horse-racing and are most impatient to get the results of any important event on the turf. This has led to a practice by the evening papers, of telephoning the names of the winning horses to suburban agents, who then print them in the edition they have in hand, by means of an india-rubber stamp with movable letters. This method saves time and trouble in sending the papers to the outlying districts and also serves to sell editions that would be stale stock if that containing the result were sent out from the office. London evening papers publish editions almost hourly and, hence, if the older issues are sold out there is less loss to the proprietors. This practice of stamping in names has just brought a news-agent before one of the police courts, where he was charged with obstructing the street. One of the witnesses said that the accused set up the type on the steps of a hotel and did the stamping in the roadway. The magistrate said that he never heard a more impudent use of the public way. The public were inconvenienced in order that fools might know the result of a race—in order that they might see whether they had cheated the bookmaker or the bookmaker had cheated them. He hoped the man would be brought before him every time he did it. It was obvious that this kind of thing paid, so he ordered the defendant to pay the full penalty of \$10, with 50 cents costs.

IMPROVEMENT IN HALF-TONES IN BRITISH DAILIES.—British newspapers are rapidly developing the possibilities of the half-tone block for illustrative purposes, and are improving in the practical printing of such pictures on fast rotaries. There have been considerable difficulties to overcome and many experiments have been made with the result that very fair work is now being turned out. Among the newspapers that may be specially noted for half-tone work are the Manchester *Guardian*, the *Daily Telegraph*, *Daily Graphic*, and *Daily Mirror* (London), and the *Daily Sketch*, a new Manchester paper. Most rotary experts agree that a 55-line screen gives the best block for this class of work, and a firm yet resilient cylinder packing eliminates a lot of the make-ready difficulties that formerly beset the operatives. The inkmaker, too, has been giving his help, and all around the results are much improved. If it were only possible for daily newspapers to use as good a quality of paper as some of the local weeklies the improvement in appearance would be even greater.

AGAINST THE RULES.

There is a certain Pittsburg broker who insists that every clerk in his establishment shall present an immaculate personal appearance.

"If you care to retain your position in this house," said he one morning to one offender whom he had summoned to the private office, "you will have to devote more attention to your toilet. Why, man, you present the appearance of one who has not shaved for a week."

"Beg pardon, sir," said the clerk, "but I am raising a beard."

"That's no excuse," said the boss. "You must do that sort of thing outside business hours." — *Harper's Weekly*.

Written for THE INLAND PRINTER.

INCIDENTS IN FOREIGN GRAPHIC CIRCLES.

BY OUR SPECIAL CORRESPONDENT.

GERMANY.

THE city council of Leipsic has increased its appropriation for the local printing-trade school from 4,500 marks to 8,750 marks.

A PERMANENT printing exposition, similar to the one at Leipsic, though smaller as yet, has been started at Berlin (Dessauerstrasse 2).

THE General Composing Machine Company, of Berlin, a manufacturer of Linotypes, announces its intention of adding twelve more letters to the keyboard, making 102 keys, and has left the selection of the extra letters and their positions on the board to a vote of the printing trade.

THE finance committee of the German Reichstag has now definitely rejected the proposition to place a tax on posters and advertisements, the fear of which during the past winter caused so much perturbation in publishing and advertising circles. A proposition to levy a tax on the consumption of gas and electricity was also rejected.

HERR MAX GUNTHER, a leading book-printer and newspaper publisher, of Berlin, recently deceased, in his will left ten thousand marks each to the Berlin Association of Master Printers, the Union of Affiliates of the German Stage and the poor of Berlin. The Association of Electrical Engineers of Germany receives a half million marks to establish a "Max Gunther Endowment Fund." The testator was publisher of the *Elektrotechnischer Anzeiger*, a prominent electric engineering journal.

FRANCE.

THE well-known Foucher typefoundry, of Paris, has constructed an automatic typecasting machine, said to be capable of delivering thirteen thousand letters per hour. The previous capacity of such machines has been only three thousand letters per hour.

A PARISIAN inventor, M. P. Capdevielle, has brought out an automatic device, to be attached to line-casting machines, which takes a proof of each line as fast as it is cast; when the operator has finished setting a take of copy, the proof of it is ready to be sent to the reader.

THE *Bulletin Officiel* of the French master printers recently published a list of employees of printing-offices and allied industries to whom the Minister of Commerce and Industry of France on December 30 last presented medals of honor, because of their serving thirty years and over in one place. The list astonishes one, as it comprises about one hundred and seventy men and women and covers nearly every department and large city and town in France.

ACCORDING to official reports, the following salaries are paid to the nontechnical personnel of the French Government Printing Office: Chief director, \$3,600; assistant directors and chiefs of departments, according to age of service, \$1,200 to \$2,200; inspectors of the Oriental section, \$800 to \$1,200; the house physician (who also has an outside private practice), \$600; superintendents, \$1,000 to \$1,300; foremen, \$960 to \$1,200; proofreaders, \$700 to \$1,200; assistant foremen, \$720 to \$900; editors and librarians, \$500 to \$960; secretaries, \$460 to \$760; clerks, \$360 to \$480; porters and stock-room help, \$1.30 to \$1.50 per day; coachmen, hostlers, cyclists and office messengers, \$1.20 to \$1.30 per day. All these employees also receive their salaries during sickness and are entitled to invalid pensions.

ITALY.

THE printing-office of the Propaganda of the Roman Catholic Church, at Rome, has now been consolidated with the printing-office of the Vatican. The Propaganda's printing has a notable history. The reports sent in by the foreign missionaries of the church had in the seventeenth century increased to such an extent that a special commission was established to care for them and to systematically direct the missionary work. Under Pope Gregory XV. the first session of the cardinals of the Propaganda was held, on January 14, 1622. Four years later, under Urban VIII. (June 20, 1626), there was in active operation a printing-office belonging to the church, which was supplied with Latin, Greek, Arabic, Chaldean and Illyric fonts. In less than one year religious literature in fifteen languages was issued. Soon after fonts for twenty-three other languages were added. Upon the death of the owner of the premises in which the shop was located (Via Torre del Grillo) Cardinal Antonio Barberini removed it to the immediate neighborhood of the Propaganda office, and on March 18, 1644, it was moved into the palace of the Propaganda itself. The remaining catalogues of those days testify to the great variety and accuracy of the work emanating from this polyglot printing-office.

AUSTRIA.

THE first Austrian paper mill, it is claimed, was started at Gross-Ullersdorf, which mill still exists to-day as a very modern factory. In the archives of the castle at Ullersdorf are to be found acts of the year 1550, in whose paper are to be seen as water-mark the insignia (a lion) of the Counts of Zierotin. The Moravian religious brotherhood made use of considerable printed matter in the propaganda work of their sect, and had many printeries, to supply which they caused paper mills to be established in their country. The one at Ullersdorf was begun by the Zierotin counts, who were patrons of the Moravian brothers. The acts mentioned are mainly records of witch trials, tragic memorials of a very tragic period. Even a poor paper-mill hand of Ullersdorf, named Barbara Göttlicher, was burned as a witch in 1680; no doubt the record of her trial is written on paper in the production of which the victim had participated.

PAPER INDUSTRY IN BRITISH INDIA.

Consul-General William H. Michael, of Calcutta, writes that there are eight paper mills in operation in British India, and that most of the white and blue foolscap and much of the blotting-paper, note-paper, and envelopes used in the government offices are obtained from the Indian mills. Nevertheless, the native mills produce only about one-third of the entire amount consumed, and this in spite of the fact that India has better and cheaper raw material than most paper-manufacturing countries.—*Consular Reports*.

A BALD FALSEHOOD.

This story was told at a church banquet in Atchison: A boarder complained to the proprietor of the hotel that he had found hair in the ice-cream, hair in the honey and hair in the apple-sauce. "That is queer," said the proprietor. "The hair in the ice-cream must have come from shaving the ice; the hair in the honey must have come from the comb; but I can't understand how the hair got in the apple-sauce, for I picked the apples myself and they were all Baldwins."

JOB COMPOSITION



BY F. J. TREZISE.

In this series of articles the problems of job composition will be discussed, and illustrated with numerous examples. These discussions and examples will be specialized and treated as exhaustively as possible, the examples being criticized on fundamental principles—the basis of all art expression. By this method the printer will develop his taste and skill, not on mere dogmatic assertion, but on recognized and clearly defined laws.

SHIPPING LABELS.

Every business house should have a shipping label. Aside from its usefulness, nothing that a business house can do will prove more effective advertising than a neatly wrapped package on which is placed a distinctive label. In this case, the word "distinctive" can not be too strongly emphasized, for the commonplace label has practically no advertising value, but the one which compels not only a glance, but a careful attention on account of its oddity or

with nothing inside—but the value of an attractive outward appearance can not be denied. There is no question but that much of the attractiveness of holiday gifts lies in the bright papers and ribbons with which they are wrapped and the "snappy" little stickers with which they are sealed. Care in wrapping implies a valuable content—valuable at least for its associations, if not intrinsically.

Of all business concerns, the printing-house should be the most careful to attractively label its packages, for the advertising value of the label should be considerably greater to the printer than to other business men. Not only does he have the same opportunity of attracting attention by the label as a mere statement of his name, business, etc., but the label in itself is a forcible example of his qualifications to turn out the business which he solicits. A poor label on a package from a jeweler, for instance, does not imply that the jewelry sent out by the firm represented is not all that it should be, but a poor label on a package from a printer does imply that the content of the package is not all that one would have it.

Labels of a decorative nature, especially when printed in colors, give a rich effect to the package. Especially is this true when one of the colors is red or orange, the bright color giving a "snappy" appearance. In Fig. 1 is shown a label of a decorative character, although the lack of a second color and the fact that it is printed on a coated paper detract much from its appearance. As it is, however, the



FIG. 1.—An attractive label form, the two tones in the border being very effective.

beauty, is the one that impresses the name of the firm using it upon the minds of those who see it.

The value of an attractive package can not be overestimated. It gives an impression of "class" otherwise unobtainable. The package done up in a newspaper may contain a more valuable article than the one artistically wrapped, but no one can deny that the outward appearance of the latter seems to suggest a more valuable content. The watch in a tin case will keep just as good time as if it were in a solid-gold case, but the latter is the more acceptable. Of course, it is not intended that the package shall be of greater value than the contents—all show,

two tones produced by varying the weights of the decorative borders are pleasing and the effect as a whole is very satisfactory.

Fig. 2 shows a design of an entirely different character. Instead of the richness of decorative border and gothic letters, the border is geometric in design and the lettering of a plainer nature than those shown in Fig. 1. This design, also, would lend itself very readily to a two-color treatment—in fact the addition of another color would improve it very materially.

In Fig. 3 is shown another label of a decorative nature, with ornamentation in keeping with the character of the

business for which it is used. The border at the top and bottom of this label has the "spiky" characteristics which harmonize well with the type which has been used.

The plainer label of type and rules is shown in Fig. 4.

into shapes and sizes of a pleasing character. Dividing the label into two equal parts, either by panels or by having half of the space taken up by the wording and the other half blank, is as unsatisfactory in this as in other printed

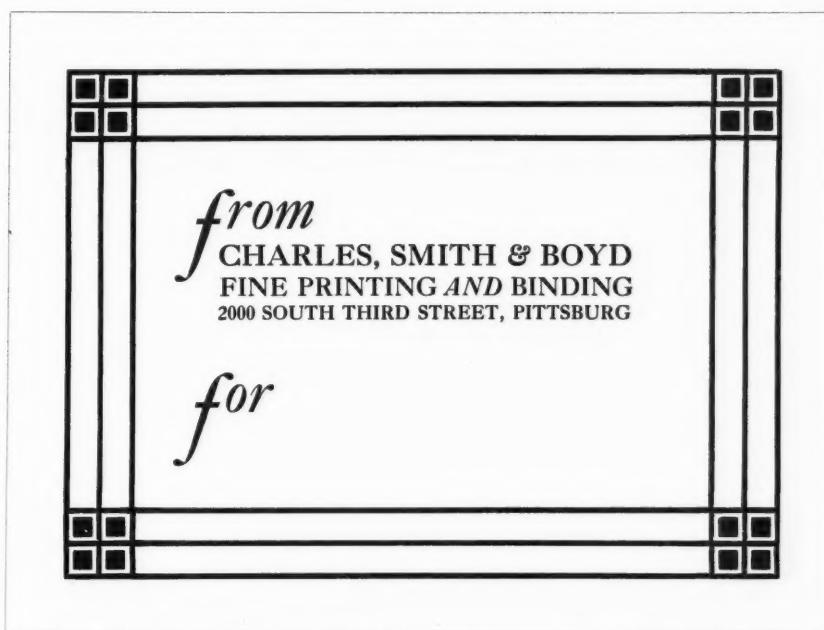


FIG. 2.—The geometric design in the border is pleasing and harmonizes well with the type used.

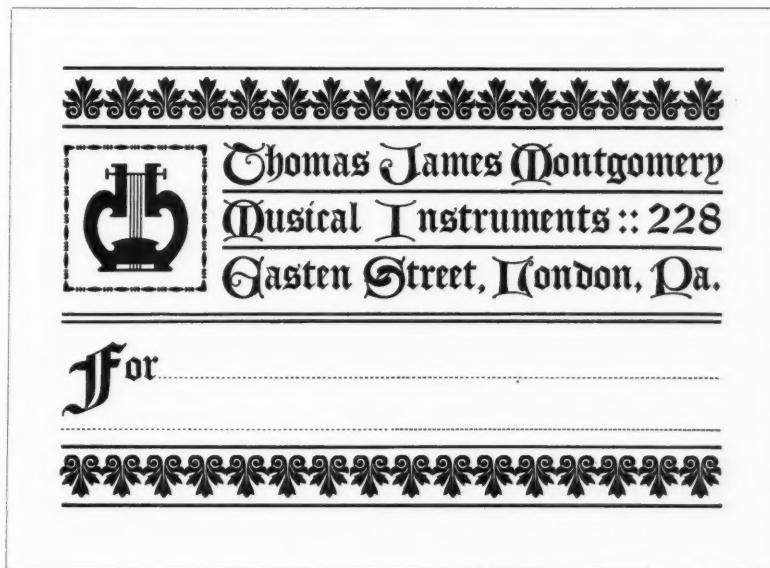


FIG. 3.—Rich in gothic effect, the "spiky" ornamentation having the same characteristics as the letters.

As in all other classes of printed matter, the use of few type-faces in a single job should never be overlooked in the composition of label forms.

The chief consideration in the designing of labels is the question of proportion, or the breaking up of the space

matter. Hence we make the panels of unequal sizes, giving the larger of the two to the space for the address. Fig. 1 shows the same breaking up of the spaces, excepting that the space for the address is at the top of the label instead of the bottom. There is no definitely prescribed form for

the label — the address may be at the top, bottom or on one side, as shown in the examples herewith, or in any other arrangement that may suggest itself.

Fig. 5 forms a rather attractive label, the geometric

was printed on white cloth-finished stock, with the monograms in green and the balance of the job in black. The question of the breaking up of spaces enters into this problem, and we can not but feel that the parallel rules divid-

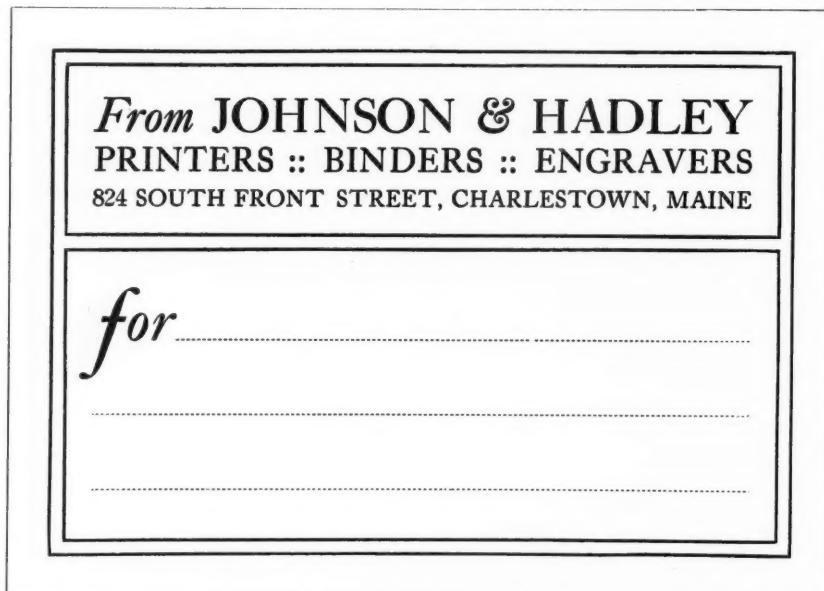


FIG. 4.—A label of a plainer nature. Would lend itself nicely to a two-color treatment.

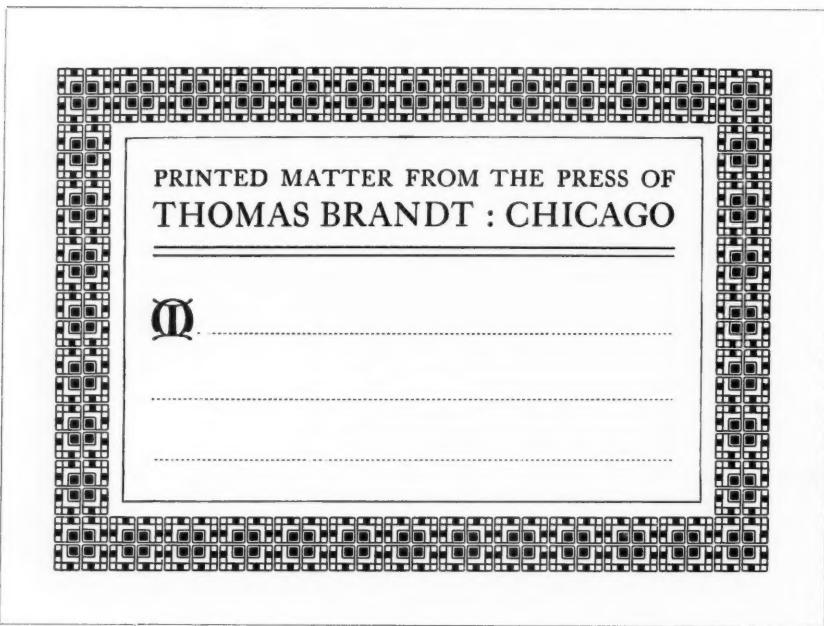


FIG. 5.—Another label with geometric border. A pleasing tone-harmony between type and border.

border harmonizing well with the Caslon capitals. One will also note that the border is of such tone as to harmonize with the type.

In Fig. 6 we have a rich, decorative label and one that would attract attention almost anywhere. The original

ing the type from the blank space would be more satisfactory if not placed so nearly in the center of the label. Also — although the label in question is so attractive it seems rather beside the point to question it in any particular — it would seem that a still more pleasing har-

Contentment

Let us learn to be content with what we have. Let us get rid of our false estimates, set up all the higher ideals—a quiet home, vines of our own planting, a few books full of the inspiration of a genius, a few friends worthy of being loved and able to love us in turn, a hundred innocent pleasures that bring no pain or sorrow, devotion to the right that will never swerve, a simple religion empty of all bigotry, full of trust and hope and love—and to such a philosophy this world will give up all the empty joy it has.

FIGURE 1.

THE WOOD-WORKER

A JOURNAL FOR
MACHINE WOOD-WORKERS.

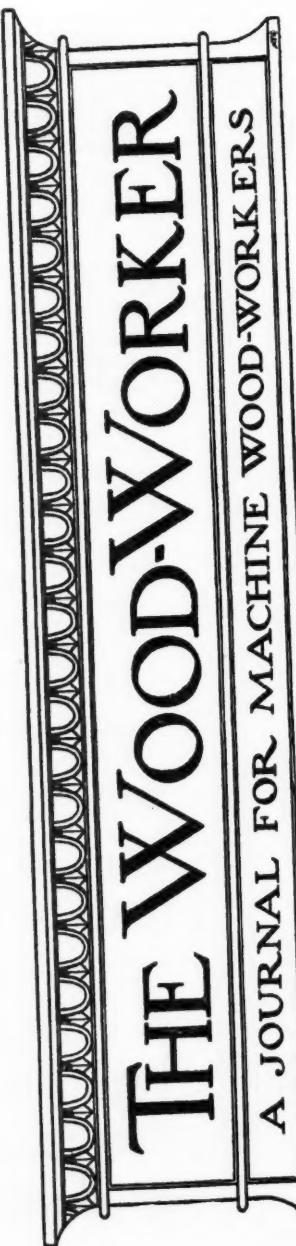


FIGURE 2.

The Book of Common Prayer

And Administration of the Sacraments and Other

Rites and Ceremonies of the Church

According to the Use of the

Protestant Episcopal Church

in the United States of America

Together with the Psalter

or Psalms of David



New York:

Printed for the Committee

1909

Longfellow Public School

HIS CERTIFIES that
has satisfactorily completed the Course of Study
in the Eighth Grade of the Public Schools of the
City of Newark. She is especially commended
for her work in Arithmetic and English.



Superintendent

Principal of the Longfellow School

Teacher

Newark, New Jersey
February 12th, 1909



A. H. McQUILKIN, Manager

F. J. TREZISE, Instructor

Telephone, HARRISON 4230

Inland Printer Technical School

Instruction Given in Job Composition and Imposition

120-130 Sherman Street

■ ■ ■ ■ ■

Chicago, Illinois, U. S. A.



FIGURE 5.

Yard. West Palmyra. Orders received at 227 W Broad St. Local and Long Distance Telephones. Terms Cash

L. A. WEIKMAN

Ice, Coal, Wood, Feed, Straw
Hay & Agent for Otto Coke

Our aim is to please you

Palmyra, N.J. 190.

BINDERS :: :: STATIONERS Color Work Our Specialty
Rush Work Our Delight DESIGNERS :: :: EMBOSSEERS

FIGURE 6.

Both Telephones number 193

The Jos. Betz Printing Company
High-Grade Catalogue, Commercial and Process
Printers

Sold to

[Dated at One Hundred and Twelve W. Fourth Street
East Liverpool, Ohio.]

A BOOK ON
PRINTING
By CHARLES EATON SMITH

CHICAGO
THE EMPIRE PRESS
1907

FIGURE 7.

Specimens of Typographical Design by Students of the Inland Printer Technical School and the I. T. U. Course in Printing



THE foregoing pages are mainly the work of students in the Inland Printer Technical School and I. T. U. Course in Printing. They represent exercises carried out under conditions which are given as part of the problem, the object being, in this particular line of work, to reproduce the limitations of an average shop, and execute certain typographical designs under these limitations. As will be noted, hand-lettering plays quite an important part in this work, being a special feature of the I. T. U. Course.



Fig. 1. A hand-lettered sentiment, with decorative border. Designed and lettered by A. T. Gaumer, a graduate of the I. T. U. Course in Printing.

Fig. 2. Showing an original heading, presumably drawn by a commercial artist, and a re-drawing of same by A. T. Gaumer. A demonstration of the commercial value, to the compositor, of a study of lettering.

Fig. 3. A solution of one of the problems given in the I. T. U. Course in Printing. By Charles H. Lorenz.

Fig. 4. A certificate design, awarded the first prize in a contest. By A. H. Farrow, a student of the I. T. U. Course in Printing.

Fig. 5. An interesting letter-head design, showing an unusual treatment of a monogram. By W. E. Stevens, Inland Printer Technical School.

Fig. 6. Lettered design for letter-head, by C. S. Roray, a student of the I. T. U. Course in Printing. Bill-head arranged by A. G. Hallett.

Fig. 7. Showing a solution of one of the problems in the I. T. U. Course in Printing. Designed and lettered by Wm. Schroeder.



mony between type and border would have resulted from the use of a text letter.

Fig. 7 shows a label design of still another character, introducing a suitable treatment where a stock cut or

in other lines. The breaking up of a rectangle into spaces for a package label should be governed by the same principles that govern the breaking up of spaces in the designing of a desk, sideboard, bookcase or any other piece of

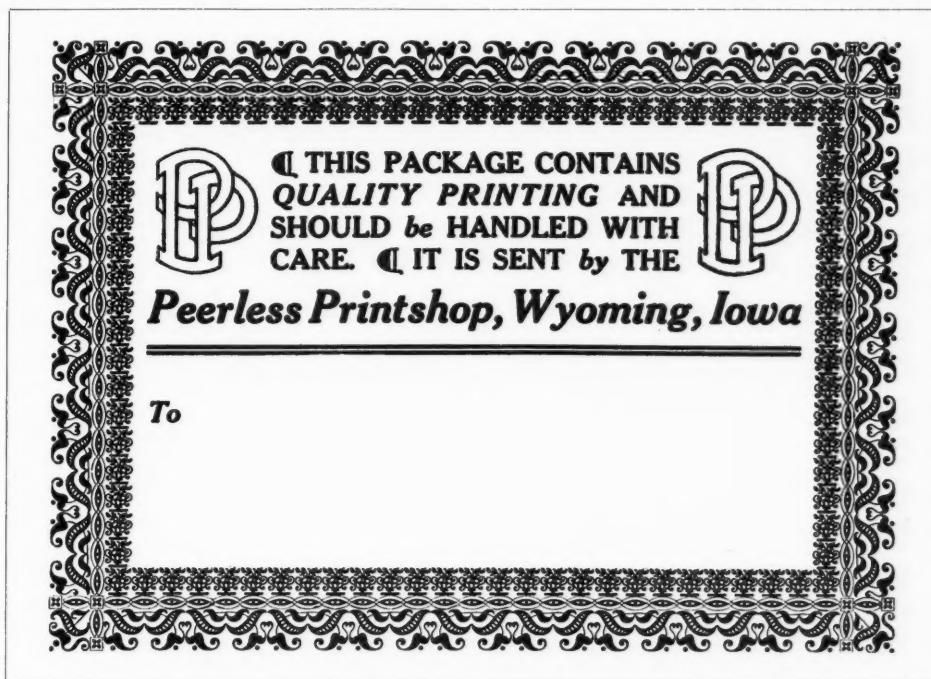


FIG. 6.—The rich, decorative border would lend itself better to a use with text letters.

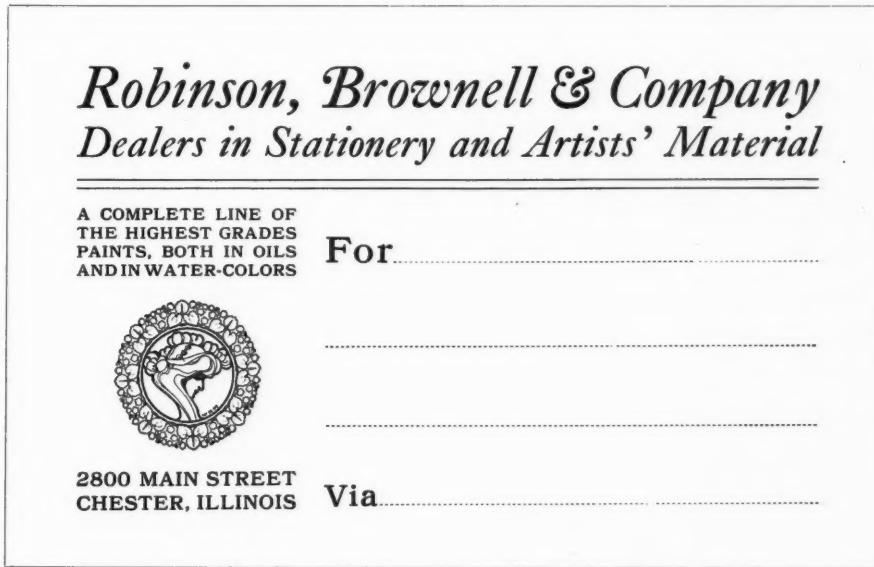


FIG. 7.—A label design showing a different breaking-up of spaces.

monogram is to be used. In this instance, it will be noted, the chief feature of design is the breaking up of the space into smaller spaces which harmonize with each other in size. In our work as printers we must realize that we are confronted by the same problems that confront craftsmen

furniture. What constitutes proportion in one case is proportion in the other.

The stock used for the label should be given careful attention. If we go out of our way to produce a unique and original design, why not do the same as regards the

paper on which it is printed? Above all things, the coated stock which forms the basis of much of our printing of to-day should not be used. Artistic effects in color and letters are almost impossible on the stock which has a glossy surface. Rough, unfinished stocks are more conducive to the pleasing effects desired in this class of work.

Personally, we believe in the printer using on his own work the very best printing of which he is capable. Nothing that he sends out as his own advertising or commercial work should be inferior. He may possibly excuse a poor job for a customer on the ground that the customer would not pay for high-class stock, typography, etc., but his own work should not stand in need of such a defense. And yet how often do we see printers whose worst work is that which they do for themselves. Instead of setting the good example of using high-class printing, they preach high-class work for others but do not apply it in their own case. Insisting that "we do fine printing" on a sloppy, cheap label does not present much of an argument, but a fine label, well arranged, on good stock, with attractive colors, does not need the assertion that the printer it represents does fine printing. The job speaks for itself.

SOCIALISM FOE OF UNIONISM.

There can be no doubt that the doctrine of Socialism, as expounded by its extreme apostles, is one of trade-unionism's deadliest foes. It is Communism pure and simple, and impossible. The Socialist appeals to the State mother to take him in hand, educate and feed his children, find him in house, clothes and footwear, and acknowledges by his demands his sheer inability to fulfil the functions and duties of an independent citizen, and absolutely proclaims himself one of life's failures—a helpless mortal unfit to exist save as a child of the State. Applied strictly to himself this might be considered his proper position. But he is not satisfied that this State motherhood should be extended to him alone. He demands that all classes shall be similarly dry-nursed, and would drag down the man of independent spirit to his own level, and deny him the exercise of his free will and judgment.

The trade-unionist, on the contrary, desires to be allowed to work out his own salvation, and demands social reforms—not the 'ism—which will enable him to retain his manhood and climb life's ladder by sheer force of his own ability. This he has struggled for since the promulgation of the charter, and has won most of his points. He resents the idea of being mothered and spoon-fed by those he elects to look after national and local affairs. He demands freedom of action and facilities to enter into competition with other classes of the community that go to form the life of a great nation. He has learned from the past that, though a mighty and indispensable power in the land, he is not "everybody," and that without the equally necessary minor wheels, springs and lubricating oils, the clock could not possibly keep time to the rising and setting of the sun. He is the best of citizens. He provides for the poor of his own craft by subscribing funds for the relief of his unemployed fellow workmen; through sick and slate clubs he helps his afflicted brothers to tide over their misfortunes, and, in some instances, actually provides medical attendance and convalescent homes, where they may pick up their strength before returning to work. All this he does cheerfully "off his own bat," and has no wish to be deprived of the privilege. He has, however, to contend with two big enemies now—the greedy sweater on the one hand and the poor failure on the other, who, unfortunately, has crept into his ranks, and is doing his best to reduce

him to the same condition of impotency as himself, besides having to deal with the indiscretions of "advanced enthusiasts" in his own ranks, who view any action which does not synchronize with their own ideas in the light of an attack on their rights and privileges.—*London Correspondent, Scottish Typographical Journal*.

THE MILD POWER WINS.

By the boss we mean the active proprietor, the executive head, the owner of the business. He is sometimes called the "old man."

The success of an institution depends largely upon the example of the boss.

If the boss is careless in little things, if he is sharp in his practice, if he does mean acts, he may rely upon it his employees will copy him, and, later on, when some blow strikes the business, he will find it has happened through the practices of the employees who got their cues from the boss.

Kindness wins kindness; love wins love. If the boss is generous and charitable, if he sets a good example, he will have an *esprit de corps* among his employees that is of incalculable value.

There is not one chance in a thousand for the boss to make a success unless he has risen to the position of boss, and climbed and earned his position through steady progress.

The boss must know how to do the things he hires others to do.

The boss who can show his employee his error in a kindly manner and point out a better method, leaves a good feeling in the heart of that employee.

The boss who shows his heart to the employee and is concerned in the things not necessarily business will be repaid a thousand-fold in loyalty and willingness on the part of the employee.

Employees deeply appreciate consideration, and especially the little kindnesses which are not what might be called business practice.

The boss should not be too far aloof; he should be just head and shoulders above those working under him; he should be just far enough above that he stands out as a commander.

He should be willing to grant an audience to an employee and work with him.

The boss should say we rather than I. He should talk with the employees and not down to them. He should make each individual under him feel that he is part of the institution and an element in its success.

Remember this—employees watch the boss and they copy him. Where you find hard-working employees you will find a hard-working boss.

The boss can not run the whole business himself; he is dependent upon willing hands; he must have willing hands himself.

If the boss is alert and discovers waste and leaks in his business, the employees will discover them, too, and the business will receive double benefit.—*Dollars and Sense*.

WHAT THE WORLD OWES US.

The world owes no man any more than he willingly tries to put into it. The man who seeks to get more out of life than he is pleased to put in will fail dismally. Success may seem to smile upon the shirker at times, but on the day of final reckoning he will come out short in his accounts. Better think about it.—*Reflector*.

MACHINE COMPOSITION



BY JOHN S. THOMPSON.

The experiences of composing-machine operators, machinists and users are solicited with the object of the widest possible dissemination of knowledge concerning the best methods of getting results.

DULL FINISH FOR LINOTYPE SLUGS.—A Springfield (Ill.) operator writes: "Would you kindly tell me what preparation, if any, can be used on newly set Linotype matter to lessen the effect on the eyes that continuous work will sometimes bring? I am informed that there is such a preparation and would like to try it." *Answer.*—The most commonly used method to prevent the glare from newly cast Linotype slugs is to brush the surface with a brush which has been used for washing inked forms. This dulls the surface and prevents reflections.

CLUTCH.—An Iowa operator writes: "As I am afraid that our machine is going to give us some trouble in the near future, I thought I would write you and have you help me out of the difficulty which I am sure we will have soon. The cams, when they come to a stop, tremble; the clutch leathers seem to be all right. What is the cause of this? Is the spring in the clutch weak? Please answer as soon as possible." *Answer.*—To prevent the cams vibrating as the machine comes to a stop, you should clean the clutch pulley and shoes with benzine, and this should be done frequently. You should not in any case use rosin or any other substance on the clutch. You should also remove the clutch occasionally and clean the shaft and oil it. This treatment will remedy the trouble, unless you have been making some change in the clutch adjustment by building up the shoes.

CLUTCH SLIPPING.—An Illinois operator writes: "I have been having a little trouble with my machine. The lower ears of the matrices seem to wear some. The only thing I found was that the clutch slipped, not letting the elevator down soon enough and just touching the right end of the line in locking up. The shoes on the clutch are brass and it seems to me they can't help slipping. Used gasoline and scrubbed it out. It seems to work good now, although the lock-up is close. Aside from the clutch slipping, could there be anything else that could have slipped or caused the elevator to slow up? Understand that dirt and not oiling will cause trouble, but so far as I can see everything seems to be O. K." *Answer.*—The cause of elevator slowing up as it descends may be any of the following: (1) Knife-wiper. (2) Mold-disk may not turn freely. (3) Mold-disk brake may be too tight. (4) The clutch-spring may be weak. Try out all of the foregoing in the order named.

GAS UNDER METAL-POT.—C. W. G., Seymour, Indiana, writes: "Is it good policy, and can it be done, to turn out the gas under the Linotype of an evening? If so, in what condition should the metal in the pot be left? What we mean, should all the metal be run out, or would it hurt if some were left in, or if the pot were left full? Some people claim that if you turn off the gas with the pot full of metal, the crucible is liable to burst. That is the point that we

are trying to find out. We have been letting our gas burn, but, as that is rather expensive, we should like to have information in regard to the same." *Answer.*—It is the usual practice to turn out the gas under the metal-pot without other preliminaries. Pots have been known to crack from the rapid expansion of the metal within, but it would usually be due to a flaw. As it takes from one and one-half to two hours to heat up a pot of metal, the gas must be lighted beneath it that much before time to work.

RESTORING DROPPED KEYRODS.—G. H., Grand Rapids, Wisconsin, asks: "Will you please give the best and easiest way of hooking the keyrods or reeds back on the verges where they have fallen down and locking-bar in keyboard is not in? I have seen different ways of doing this, but they were all troublesome, and I want to get hold of the right way." *Answer.*—The following is the procedure for returning the verges and keyrods to normal after they have been disconnected: (1) Push in keyboard lock (do this carefully) and should an obstruction prevent its free return, turn both keyboard rollers by hand until the cams, which may interfere, are restored to normal. (2) Unlatch glass and lower flexible front. Raise magazine three or four inches and block it up. (3) With a slug or rule press down about six or eight verges at a time and with the left hand insert the verge-locking wire; continue this operation until all of the verges are locked. Now lower magazine into normal position and connect the keyrods. If the machine is Model No. 3, only the first step of this procedure applies. In returning verges to place on Model 3, turn the verge-locking cam over. This operation obviates the necessity of raising the magazine. The work as outlined does not take more than five minutes to have the parts in working order. No doubt you have seen hours consumed in performing the same work.

SPACEBANDS BREAKING.—A Nebraska operator writes: "I am having trouble here of a rather serious nature and am writing you in the hope that you may be able to help me out in the matter. Enclosed you will find a spaceband and you will see what the results of my difficulties are. The particular machine on which these bands are being broken is a new No. 5 model, and has been in use about one year. I am told it has run finely at all times. I have been here since last fall and the machine was in excellent condition. The last few days the bands have begun to give way at a tremendous rate, some ten or twelve having been put out of commission already. The band will begin to crack from the inside and this break will continue moving until it has crossed the entire strip of metal and broken entirely off. Nothing has been changed on the machine and everything apparently works freely. I, myself, am of the opinion that the fault lies with the lock-up. If you can help me out on this, I would greatly appreciate it." *Answer.*—The breaking of spacebands as described by you in your letter may be caused by any of the screws in the mold-keeper standing out. Place a straight-edge over the face of the mold and move it over the surface and see if anything obstructs. See if the line transfers freely by hand; try a number of lines; there may be some difficulty at that point. Also note whether spacebands are left in the channel at any point from the second elevator to the box. Here also damage may be done.

GASOLINE BURNER.—A Decorah (Iowa) operator writes: "Just a few lines to tell you my troubles with poor slugs: The machine works fine and dandy, but it will cast only about four good slugs in succession and then a cold face starts and finally the mouthpiece becomes plugged. There

is no gas in town and all the plants use gasoline. We have a burner that is a new creation on the market, and I will enclose a cut of it. All the other machines in town have the old-style burners, and do not seem to have any bother whatever in getting good slugs. We had the burner off twice since I came and cleaned it, etc., and some of the men from the other shops helped me, but they could not remedy it any. The two short pipes seem to be of no service. They have three air-holes where marked, and the top is where the flame is supposed to be. However, the gas, or air, is so strong that the flame will not stay lighted unless there is a very weak flow of gas, which, of course, is too weak to heat the metal at all. The long pipe extends up under the mouthpiece and is covered up in such a manner when in place that we can not tell whether it is lighted or not. When we had the burner off, we connected it to the gasoline pipe, but the long pipe would not light without applying a match. The lock-up is O. K. and the mouthpiece aligns perfectly." *Answer.*—The trouble may be remedied by first having the burner placed in such a position that the front end will not interfere under the throat, and by having it and the passageway free from soot. The next thing is to set the valve *b* so that the flame will burn steadily without back firing. The supply tank must be kept well supplied with gasoline. In order that you have reasonably good slugs, the pot must be kept uniformly well filled with metal, since you have no automatic governor to control the heat supply. We would say that the metal is much too hot, judging from the appearance of the slugs. Keep the plunger clean and keep the metal well up in the pot. A temperature of 550 degrees is about right.

MONOTYPE JUSTIFICATION METHOD.—H. R., Montreal, Canada, asks: "For the benefit of myself and a few other Linotype operators interested in tabular composition, would you be so kind as to explain the method by which justification is obtained on the Monotype, that is, justification of intricate tabular work?" *Answer.*—The Monotype justification is based on the unit system—making every character a definite number of units in width. The keyboard perforating mechanism contains a computing device which adds up the units as each letter is struck, and shows how many units the line is short. It also shows how many times the space-key was struck, and, by division, calculates the exact number of units which must be added between each word to completely justify the line. This is shown on a drum before the operator and a pointer tells him which justification keys to strike at the end of the line. There are fifteen pairs of justification keys, and one pair of them must be struck at the end of each line, and then the line key. In the casting machine, the line is cast backward—

the last letter first. The last holes perforated being the justification holes for the line, these control a wedge which dimensions the mold every time a space is cast for that line. Another wedge controls the mold when character type are being cast. The result is a completely justified line is cast and delivered to the galley.

LIFE OF MERGENTHALER.—A Texas operator writes: "Can you inform me as to whether or not there is anything published which treats of the life of Mr. Mergenthaler? I hear so 'doggone' much 'rot' along this line that I am anxious to inform myself. Did Mr. Mergenthaler go crazy while working out his invention? Was he ever in this section for his health, etc.? It is to answer questions like these that I am anxious to get a book of his

life or something that treats of it. Am an operator, having taken course at your school, but am certainly deficient in knowledge on this subject." *Answer.*—Ottmar Mergenthaler published an autobiography in 1898, but this is now out of print. "The Mechanism of the Linotype" contains a short sketch of his life, which is authentic. Many have claimed to have suggested the idea of a composing-machine to Mr. Mergenthaler. In his book he says it was Mr. Charles Moore, of West Virginia, who first approached him. Mr. Moore later was connected with the Planograph machine, recently exploited in New York city. It is interesting to note that the principle suggested to Mr. Mergenthaler in 1876 is still the underlying principle in the Planograph machine of 1908. Mr. Mergenthaler gives credit to Mr. J. O. Clephane, a short-hand reporter in Washington, as



TAMPING FOR A BLAST.

the inventor of the system which Mr. Moore attempted to reduce to practice. Mr. Mergenthaler attempted to build machines on this principle, but abandoned it and independently invented the Linotype. Regarding his later life, he died of tuberculosis and did not go crazy. A year or two prior to his death was spent in the Southwest taking the open-air treatment, but he was not greatly benefited and died in Baltimore shortly after his return. The manufacturing of the Linotype was taken away from him in 1888, and thereafter he only did such work for the Mergenthaler Company as they contracted for. He continued to make improvements on the Linotype up to the time of his death, but at that time was working on a basket-making machine which, however, was never completed. The Mergenthaler patents have practically all expired, so whatever royalty his heirs received has ceased now.

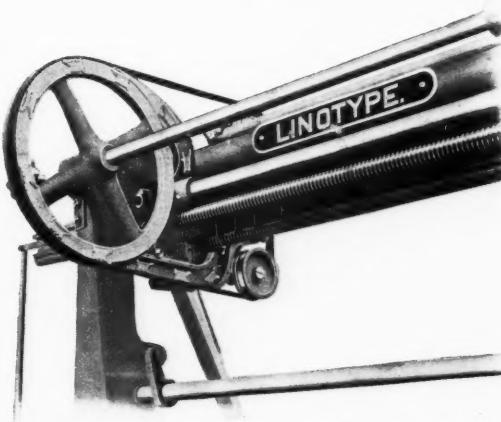
DESTRUCTION OF MATRIX COMBINATIONS.—The Mergenthaler Linotype Company has issued the following instructions covering this point: "The matrix combination, a very important part of the matrix, is sufficient under ordinary conditions to last for years. It is possible, how-

ever, to ruin a set of matrices in a very short time by cutting or wearing out the combinations. The cause of the combinations becoming injured is invariably due to bad alignment at one or possibly all of the various transfers. There are three of these transfers; that is to say, the matrices are transferred at three distinct points where the combinations are involved. The first transfer is from the first elevator jaw, E-391, onto the second-elevator bar, G-137, at intermediate channels D-1086 and D-461. A matrix when in position in the first-elevator jaw at this transfer point should line up with the bar G-137, so you will have a perfect transfer onto the bar without binding. There is a set-screw, BB-175, at the bottom of the first-elevator slide on the right-hand side for raising or lowering the slide. The alignment should be made as near perfect as possible, and if the second-elevator head, G-211, for any reason does not seat properly on the intermediate-channel rails (D-1086 and D-461) or if these rails are out of true the trouble should be remedied so the second-elevator head will seat properly for transfer. The second-elevator bar should be perfectly smooth and free from burrs. This same rule applies to the distributor-box bar, G-212, and the distributor bar, G-204. The second transfer is from the second-elevator bar, G-137 to the distributor-box bar, G-212. The second elevator, G-211, when in its normal position, should be so adjusted that the second-elevator bar, G-137, will line up with the distributor box, G-212. Any condition or obstruction preventing these bars from aligning properly should be removed. The third transfer is from the distributor-box rails to the combination bar, G-204. The distributor-box rails should be perfectly square with one another. Place a matrix on the distributor-box rails and raise up the outside distributor screw; turn the distributor slowly by hand and see that the matrix when supported on the distributor-box rails will transfer freely onto the combinations of bar G-204. If this bar is too high, lower it and if too low, raise it—you must have perfect alignment at all of these points, otherwise undue wear on the matrix combinations will result. Use a pi matrix with good full combinations for making these tests."

SPACEBANDS.—A Michigan operator writes: "I am having trouble with my spacebands, and thought perhaps you might be able to help me out. They work all right for a while; then I will discover I am not getting any. The ears are released all right, but the bands do not get lifted over the tongue in the bottom of the box. The rubber roll and the cam are all right and the keyrod works freely. The screw in the pawl-lever is set down as far as possible and the pawls seem to be clean, but the trouble still remains. I have had the bands out and cleaned in gasoline recently, so they are not dirty." *Answer.*—You say that the trouble does not occur regularly, but at intervals, also that the roll, cam and keyrod appear to be normal. Possibly the trouble is due to a lack of spacebands in the box. This condition will give the trouble you describe. The trouble may also be caused by having several spacebands which are longer than others in the box. These bands, on account of their length, do not clear at the lower end. A way to discover the cause of the trouble is to place all the bands (thirty) in the box. Hold a light just above the pawls, so that their action on the spaceband can be seen. Touch the key lever and note the delivery of each band. If one fails, remove it, and examine the under side of its ears, to determine whether or not they are rounded or worn. Mark the band or bands which give trouble, and repeat the operation. This method will determine whether the trouble

is with individual bands or with the working parts. The pawls should rise to full height each time. When parts are normal, press upward on the pawl-lever to see if it is at full height. If not, it may become necessary to increase the tension or renew the keyrod spring. Do not, however, place two springs on this or any other keyrod. In measuring spacebands, the distance from the under side of the upper ears to the lower end of the wedge should be uniformly the same. The lower end should always clear before the ears.

DOUBLE-MAGAZINE ENGLISH LINOTYPE.—Readers of this department will be interested in the illustration shown herewith of the distribution mechanism of the double-magazine Linotype as made by the English company. As will be seen, there are but four distributor screws for the two distributor bars, which lie side by side. The extra magazine lies above the normal one. Matrices intended



DISTRIBUTION MECHANISM, ENGLISH DOUBLE-MAGAZINE LINOTYPE.

for the extra magazine have a notch in their base similar to those of the American double-decker. This permits matrices so notched to straddle a bridge in the distributor box, permitting them to drop low enough to escape engagement with the first distributor bar, and then drop into the chute seen in the illustration. A belt traveling over the large pulley carries them around and drops them into a second-distributor box, which separates them and passes them along for distribution into the upper magazine. The cover of the hollow-rim pulley is removed in the illustration to disclose the mechanism. As in the American machine, matrices not notched are supported by the bridge in the first-distributor box and so pass into the first distributor.

RECENT PATENTS ON COMPOSING MACHINERY.

Impression Machine.—F. H. Richards, Hartford, Connecticut, assignor to American Typographic Corporation, New Jersey. Filed October 27, 1902. Issued February 9, 1909. No. 911,681.

Typecasting Machine.—John S. Thompson, Chicago, Illinois, assignor to Thompson Type Machine Company, Chicago, Illinois. Filed May 18, 1904. Issued April 13, 1909. No. 917,975.

Linotype Assembler-chute Spring.—H. Drewell, Charlottenburg, Germany, assignor to Schnellsetzmaschinen-Gesellschaft M.B.H., Berlin, Germany. Filed June 2, 1908. Issued April 20, 1909. No. 918,515.

Monoline Machine.—H. Degener, Berlin, Germany, assignor to Patent Industrie-Gesellschaft M.B.H., Berlin,

Germany. Filed November 9, 1906. Issued April 20, 1909. No. 918,739.

Assembler Finger.—D. S. Kennedy, Brooklyn, New York, assignor to Mergenthaler Linotype Company, New York. Filed March 24, 1908. Issued April 20, 1909. No. 919,024.

Impression Type-making Machines.—F. H. Richards, Hartford, Connecticut, assignor to American Typographic Corporation, New Jersey. Filed December 16, 1899, to March 10, 1909. Issued April 20, 1909. Nos. 919,215 to 919,243.

Typesetting Machine.—H. Weiniger, London, England, assignor to Progress Typewriter Supply Company, Limited, London, England. Filed October 8, 1908. Issued April 27, 1909. No. 919,408.

Double-magazine Linotype.—C. Albrecht, Charlottenburg, Germany. Filed June 14, 1907. Issued April 27, 1909. No. 919,805.

Typecaster and Setter.—F. M. M. Retaux, Abbeville, France. Filed January 27, 1902. Issued April 27, 1909. No. 919,951.

Magazine Lift.—J. R. Rogers, Brooklyn, New York, assignor to Mergenthaler Linotype Company, New York. Filed February 15, 1908. Issued April 27, 1909. No. 919,957.

Line-casting Machine.—B. Cade, Shelby, North Carolina. Filed August 10, 1908. Issued April 27, 1909. No. 920,021.

Composing Machine.—A. Savarese, Paris, France. Filed January 23, 1907. Issued April 27, 1909. No. 920,086.

Typecasting Machine.—I. Schonberg, New York city. Filed January 7, 1909. Issued May 4, 1909. No. 920,195.

Monoline Assembling Mechanism.—J. McNamara, Montreal, Canada, assignor to Mergenthaler Linotype Company, New York city. Filed January 11, 1909. Issued May 4, 1909. No. 920,617.

LALANG AS PAPER MATERIAL.

Some months ago a sample of the lalang grass of Malaysia was sent from Singapore to the Aynsone Technical Laboratories, London, for examination as to its commercial value as a source of pulp for papermaking. Consul-General Thornwell Haynes writes, in *Consular Reports*, that the sample was a pale buff color, lustrous in appearance, and of fair strength, of the order *Gramineae*. The chemical examination furnished the following results, the percentages other than that of moisture being expressed on the dry material:

Moisture	13.21
Ash	4.14
Loss on L. hydrolysis	10.76
Loss on B. hydrolysis	46.65
Loss on mercerization	31.62
Loss on acid purification .....	.95
Gain on nitration	21.19
Cellulose	47.41
Length of ultimate fiber, m.m.....	1.20

The ultimate fiber obtained from this grass is very similar in most respects to esparto, the yield of bleached fiber being about the same. This, it is said, is a favorable indication, inasmuch as esparto is one of the best known and most useful sources of supply to the trade. The fibers as seen under the microscope are short, smooth, cylindrical, fairly uniform in diameter, gradually tapering to rounded extremities, and sometimes occurring together in little bundles. The pulp contains a number of small cuticular cells, which do not, however, show in the finished paper. The

fibers are stained a pale yellow with iodine solution, which fades more rapidly than is usual with colored pulps.

INDICATIONS OF GOOD CELLULOSE.

The results obtained from the chemical analysis show that the grass is capable of yielding a good quality of cellulose, suitable in every way for the manufacture of paper. Although the grass is very susceptible to the action of dilute alkalis, the final product is exceptionally pure and readily resolved. From observations noted during this preliminary examination the following scheme was adopted for the production of the pulp on a larger scale:

The available grass in its natural condition weighing four hundred grams (14.1 ounces) was in a clean state, and required little treatment beyond cutting into small pieces for boiling. It is usually necessary on a large scale to pass the material through some type of cleaner to remove dirt and extraneous matter. The grass was then thoroughly wetted and soaked until it became soft and pliable. It was placed in a boiler of the spherical type, covered with water, and digested with caustic soda corresponding to fifteen per cent of the grass treated for a period of ten hours under pressure, which was kept constant at four atmospheres, an even temperature of about 135° C. being maintained.

The pulp obtained after washing was of good uniform quality and color. The yield agreed very closely and was only slightly higher than the preliminary chemical analysis showed, which indicates complete reaction in the digester. The pulp was carefully beaten for about an hour and at the same time bleached, chlorid of lime being used for the purpose, ten parts of dry powder being used per one hundred parts of pulp.

The stuff was taken from the beater and well washed, and subsequently a small quantity of loading was gradually added and the whole again beaten for half an hour. At this stage of the operation the rosin size was introduced and the decomposition of the soda resinate completed with the calculated quantity of alum. The amount of size used corresponded to four per cent on the dry pulp present, the total time occupied in preparation of the pulp for running on the machine being two hours.

No great difficulty was experienced in running the pulp. It retained, however, a considerable amount of water after passing the suction boxes, and in consequence it was found necessary to keep the press roll down hard. On a large machine this precaution would not be necessary, as more suction boxes are available and complete control is assured.

The paper was passed over nine cylinders at a pressure of about eight pounds to the square inch, then through one calender, and finally reeled off. In a similar manner a second sample was prepared, using a mixture of half pulp and half cotton beaten together. The paper obtained from this blend could prove very useful as a high-class wrapping-paper, it being stronger and possessing a comparatively high resistance to folding. The paper made from all-grass pulp would with judicious treatment for improvement of color be very suitable for printing purposes. The addition of cotton to the pure lalang fiber has the effect of improving its resistance to crumbling, and also in a lesser degree its tensile strength.

SYSTEM.

"I'm afraid I can't write that article on 'System.'"

"Why not?"

"I can't find my notes." — *Louisville Courier-Journal*.

COST AND METHOD



TROUBLES OF LINOTYPING FOR THE TRADE.

BY C. S. PETERSON.

[From a noonday address before the Ben Franklin Club of Chicago. The author is the president and general manager of the Peterson Linotype Company.]

We are usually grateful when we can get one person to listen to our tale of woe, and, as Mr. Ellick has thoughtfully provided me with a roomful, I am certainly not going to let the opportunity slip by. If some one will kindly lock the door, so I can be sure of an audience for three or four hours, I will tell you some of our troubles. If at some future time you have a couple of days to spare I will tell you some more of them.

Now, most of our difficulties are caused by three things: Short runs, low prices, and metal losses.

The first one of these is the one I am going to deal with more especially to-day. It is an enormous—and to a great extent, an utterly needless—loss. As for the second count—low prices—we are all fellow-sufferers, and no branch of the printing trade has escaped the effects of the late panic. However, I believe business will improve within a year, and as some of us will probably have starved to death in the meantime, the survivors may stand a chance of picking up a living. The third point—metal losses—while serious, is gradually adjusting itself.

Beginning, then, with the matter of short runs, there is one fact I would like to impress on you, and that is that a Linotype is not a case of type; it is a cylinder press. The cost an hour is within 10 cents of the same amount; a make-ready on the one is almost as costly as on the other. While no one would dream of asking the pressman to run a job of ten thousand impressions at the rate of one hundred or two hundred copies at a time, many printers and publishers think nothing of sending \$15 or \$20 worth of Linotype composition in anywhere from three to thirty instalments. In my office we had one monthly publication (now happily deceased) that in \$40 worth of typesetting managed to get in five different faces, three styles of leading and four measures, and, by sending copy and authors' proofs in small instalments, succeeded in making a record of ninety-two actual machine changes on one issue. A change on the Linotype can be made, according to the Mergenthaler people, in four minutes. This is probably true, providing you have a machinist and attendant standing at attention, and both of them trying to make a record. But those ideal conditions seldom obtain with us, at least, I am sorry to say; and we find the actual time of a change, from the time the operator stops until he gets going on the new job, to be about fifteen minutes. It takes, of course, the same amount of time to get back to what he was doing, so that every time a change is necessary there is at least a half hour to be accounted for. On top of that, as you all know, when you have stopped an operator three or four times in a day's work he becomes discouraged, even if he is a good man, and has about concluded it is no use trying to get up a string that day anyhow, with the result that a day's work

that would net you somewhere around thirty-five thousand ems, if the machine were on a straight run, actually gives you, after three or four changes, about twenty thousand ems. Not only that, but it makes it necessary to keep more machinists, and it is injurious to the machines.

It has been our experience that three-fourths of these changes are totally unnecessary, and are called for because most people do not realize the cost and trouble involved. Only last week one of our customers called up at my house at eight in the evening and announced his intention of leaving us, because he had a galley of agate—about eight thousand ems, or a trifle over an hour's work—to be set, and our foreman would not give him two machines. As a matter of fact, the work would have been finished before the second machine could have got started on the job.

To sum up: Avoid make-readies on the Linotype just as you would in your pressroom. Use as few different faces, styles of leading and measures as you can, and send in your copy in as large instalments as possible. If you do that,



C. S. PETERSON.

the Linotype man will rise up and call you blessed. Also—and this may appeal more strongly to you—he will give you better service for less money.

As to the price charged for Linotype composition, it is entirely too low. There is probably not one strictly machine house in Chicago that could exist if it only worked one shift, and that is something I believe can not be said of any other trade in the city. Even the much-abused composing-room is expected to earn its living in eight hours, and night-and-day pressrooms are exceptional enough to be advertised in big type; but the Linotype man has to run sixteen and, in most cases, twenty-four hours to make a living. This trouble dates back to the beginning of the trade in this city. The pioneers were not practical men, and imagined operators' wages about the only expense connected with the business. As a matter of fact, on our payroll, the wages paid operators are only fifty-two per cent

of the total, not counting the composing-room. In other words, the wages of proofreaders, machinists, bank-men, foremen, solicitors, errand boys, office help, etc., amount to practically as much as is paid the operators. And the wages of all these men have been increased over thirty per cent in the last ten years, while the price of Linotype composition is actually a little less now than it was ten years ago. Our cost of production is a trifle below 29 cents per thousand ems, without allowing for depreciation. Allowing six per cent on the investment for depreciation — and I think any one will admit that this is not excessive — our cost is a little less than 32 cents a thousand. As our average selling price is 34 cents, it will readily be seen that one bad debt or a couple of slack days are sufficient to wipe out a month's margin.

The amount of care it takes to produce good Linotype slugs will probably surprise most people. If the metal gets the least bit chilled, the face is blurred; if a little overheated, the bottom is hollow. Each time the machine is changed the slug must be tried with a micrometer on top, bottom and both ends, lest the knives have slipped and make it too thin at the bottom, in which case it will work off its feet on the press; or too thick at either end, when it will slant; or too high at one end, when that end will show up black. In each instance, a variation of one-thousandth of an inch is sufficient to cause trouble. Then, the air vents must be seen to, else the air will not escape from the mold and will leave bubbles in the metal, which, when they come too near the face, cause caved-in letters. The matrices must also be examined for hair-lines, caused by metal getting on the spacebands and crushing in the walls of the matrices. The next time that matrix is used, metal is forced in the hollow where the wall was crushed in, and the imprint of this metal causes the hair-line or burr. Next, the matrices must be examined with a microscope to pick out dropped letters, caused by operators sending in lines too tight. The letters being unable to drop freely into place, the sharp edge of the mold cuts off the shoulder on any that may be sticking up. When that matrix is used again there is no shoulder to hold it in place, and it drops below its fellows, forming a low letter. Then, too, high matrices are sometimes received from the factory, which must be picked out, or some letters will be a cardboard more than type-high. Also, the metal itself must be carefully watched. Only the best mixture can be used. We pay \$20 a ton above what might be termed the market price in order to be absolutely sure of good metal, and we are constantly testing and tempering it.

And this brings me to the third item, namely: metal losses. This is a hard problem, for several reasons. For one thing, it is almost impossible for either party to check up a metal account until it is closed. All of us send our customers metal statements, made out on blanks, in the drawing up of which we have spent much time and study; but it does little good, because they can not be checked up. Mr. Jones receives a statement showing that he owes the Peterson Linotype Company four thousand pounds of metal, let us say. He sends it out to his foreman, who takes a walk around the composing-room, sees half a dozen different jobs standing that he believes were set at Peterson's, and says: "Well, that is probably about right." Two or three years after, for some reason, the account is closed, and there is a discrepancy of one thousand pounds. The foreman, called upon, says: "We haven't a line of your metal in the house," and a walk through the composing-room seems to bear him out. Now, where has it gone to? The account from first to last involves hundreds, perhaps thousands of entries, with the metal of several jobs mixed and sent back at one time, as convenience might dictate. The one fact remains: The metal is missing. Now, there are several possible explanations of this fact. One of them is that you can go into almost any printing-office, and, going through the hell box, find about half of the contents to be Linotype slugs. The average make-up man takes the operator's slug off the gallery. What is he to do with it? The tray it was taken from is clear across the office; the hell box, ancient and beloved repository of anything discarded, is

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WHILE THE FARMER SOWS HIS SEED.

temptingly close. The slug goes in the hell box. This drain may be small, but continued daily for years it makes up an astonishing total.

Then, too, there is considerable actual dishonesty. This is best proven by the fact that you can buy old Linotype slugs from peddlers any time for from 5 cents a pound up. As the peddler has to have something out of it, he probably has not paid over 4 cents for it. All of us Linotype men sell our metal at not less than 7 and in some instances 8 to 9 cents a pound, and all of us take back at cost anything we have sold. It seems, then, a reasonable supposition that if a man sells metal for 5 cents that he could receive 7 for, it is fairly good proof that he did not obtain it honestly. Errand boys and minor employees frequently make a practice of getting away with small amounts of Linotype, a handful at a time, which is temptingly easy, when whole trays of it lie around with the lines pied so that it is impossible to notice if a small amount has been taken.

Then, too, the average printing-office is perfectly willing to tie up the Linotype man's property for months—and, indeed, years—on the hope that at some time in the distant future the customer might send in a repeat order. It costs the printer nothing, and as for the Linotype man, he is probably a philanthropist anyhow.

Now, for the first two conditions, namely, carelessness and petty stealing, there can not well be any other remedy than constant watchfulness. When it comes to deliberate holding up of the metal for months or years in the hope of a repeat order, however, it can not be considered fair dealing, and I believe that any metal held over thirty days should not only be paid for but some charges made besides when it is returned; since if we have, say, fifty tons of metal, an amount sufficient for our own needs, and some customer buys, say, twenty thousand pounds, it forces us to buy an equal amount. Then, if within a month or two he decides to kill it off, we are forced to buy it back and to tie up our money in material we do not need and frequently have not even storage room for.

Summing it all up, then, there are three things I would ask of you: Minimize the number of machine changes as far as possible; watch the metal we send you, returning it the same year—if you can; and, finally, pay us a living rate for our typesetting.

POOR EQUIPMENT MAKES COSTS SOAR.

There seems to be a common belief among master printers that the composing-room does not, and can not be made to, pay a profit. This question has been brought to my attention so often, through discussion and other sources, that I have given this department of the business much study to get at prevailing conditions.

That many composing-rooms do not yield a profit is no doubt true. That the same composing-rooms under the same cost system should yield a profit is also true.

If you, Mr. Printer, are in that class contending that "the composing-room don't pay," I'll tell you a little secret that will put you and that much-abused department on the winning side. Simply this: Look to your equipment, for therein lies the success or failure of this department and your business.

From careful observation extending over twenty or more years, I have been thoroughly impressed with the utter lack of system not only countenanced, but encouraged, in the composing-room, and it is safe to say that this demoralizing "system" predominates in a majority of job offices to-day. And, by job offices I do not refer to the bedroom type, but, rather, offices of large pretensions, where a "cost" system is in force.

I have seen compositors hunting for sorts, spending more actual time in searching for a missing letter than was consumed in setting the whole job. Then the chances are even that the letter was finally pulled from a live form, with all the consequent dangers and delay. And this hunting game is not confined to the one job or the one man. Every man in the composing-room contributes his full time (your money) to this system, and through shame or fear of discharge, will cover up his tracks so nicely that the "wise ones" don't get onto the game. There is a repetition of the same process in the make-up end, and even extending to the pressroom. The thing goes on day in and day out, the management all the while perplexed to know why composition costs so much.

The superintendent could tell why "composition" costs so much; so could the foreman; so could the compositor. Each, no doubt, has brought the deficiencies of the office to

the attention of his superiors, but he has always met with the same rebuff—"Can't buy anything for the composing-room; we must get along with what we have."

And who pays for all this wasted time? Mr. Printer, to be sure.

But, Mr. Printer says he has a cost system that accounts for every minute of a man's time, and that time is sold to his customer at so much per hour. Then, of course, the customer is paying "price and a half" for his composition. But is he? Maybe, once; but he won't be caught twice in the same trap, for the customer is a "wise guy" and knows a thing or two.

Men who are responsible for the work will, for a time, put up a fight for a betterment of conditions in the composing-room; will appeal for an appropriation large enough to demonstrate the money-saving advantages of proper equipment; but they are seldom encouraged along this line. Most frequently their requests are promptly and enthusiastically squelched by those higher up, and finally these energetic men, who want to do things, give up the struggle and settle down in the rut and complacently "do the best they can."

The feeling of disgust does not extend only to the superintendent or foreman. The whole shop becomes saturated with the germ of indifference, and the result is a disjointed organization, for no man will strive to do his best in such an office.

If half the attention were given the composing-room in the matter of material and labor-saving appliances that is given other departments, there would be fewer complaints about the cost of composition. The trouble is, most master printers have permitted themselves to be coddled into the belief that the composing-room is the "sewer" of the printing plant—a necessary evil, but an adjunct not worthy of consideration as a money-making proposition.

As a matter of fact, the composing-room is the real productive point, and the successful printing establishment of to-day is the one where the equipment is in keeping with the present age.

Type and material cost less than men's time, and when that fact finally soaks into the cranium of the printer he will begin to see the light of day.—*John W. Baker, in U. T. A. Bulletin.*

NEW YORK TYPOTHETÆ'S MAY MEETING EDUCATIONAL.

The regular monthly meeting of this *Typothetæ* served as a housewarming for the new headquarters at 45 East Seventeenth street. It was held at 4:30 P.M. on Tuesday, May 11, and President Robert Schalkenbach gave the members the result of his recent investigation into insurance methods, which was informing and interesting.

The legal department was drawn on for light and leading and former Judge Alfred E. Ommen delivered an address on "The Law of Contracts." Secretary Smith says this department is proving its value to the membership, who are getting the habit of consulting it for advice—which is given gratis—on legal problems. J. D. Kenyon, of the Sheldon school, delivered his address on "The Sale of Printing." Hereafter the educational element will be a feature of New York *Typothetæ* meetings.

NO EXCUSE FOR DISCOURTESY.

There may be an excuse for dishonesty, but there is none for courtesy. Dishonesty is usually the result of weakness, but courtesy is just plain meanness.—*Common Sense.*

PROCESS ENGRAVING



BY S. H. HORGAN.

Queries regarding process engraving, and suggestions and experiences of engravers and printers are solicited for this department. Our technical research laboratory is prepared to investigate and report on matters submitted. For terms for this service address The Inland Printer Company.

COLORED PRINTS FROM A SINGLE RELIEF BLOCK.—“Artist,” Chelsea, Massachusetts, wants to know why can not a printer with artistic color judgment print in various colored inks at a single impression from a relief block as well as from an intaglio one? *Answer.*—It has been done. A genius appeared once who could do it and showed exhibits of the work. He also had prints in different colors obtained from the same block simply by overlays, and the effects were splendid. An intaglio plate holds ink in the incised lines so that other colored inks can be rubbed into it. Vari-colored inks must be dabbed upon the surface of a relief block if it is intended to print them simultaneously. The effect is a smeary one where there is an attempt to blend the colors, so that printing in several colors from a relief block in a single impression is impracticable. There is a rage just now for prints from intaglio plates printed in that way.

OFFSET PRINTING.—From “Publisher,” London, comes this query: “I am greatly interested at the present time in anything to do with offset printing, and I should like to know whether it is true that American magazines are experimenting with it to replace letterpress printing?” *Answer.*—This reminds the writer that the same rumor was current thirty-five years ago when he was on the *New York Daily Graphic*, which was printed lithographically. It was said then that the other illustrated publications would have to adopt the “Graphic process,” but lithography is not considered now for illustrating purposes. The offset press has its special fields, which its exploiters have not completely discovered yet, and competition with letterpress printing is not one of them. For printing on rough-surfaced stock it is satisfactory, and it will replace lithography in much of that line of work.

WHY LINE ENGRAVING HAS DETERIORATED.—The art manager of a large publishing house in New York complains, in a private letter, of the wretched reproduction he is getting of line drawings at the present time, while reference to the bound volumes of one of their magazines shows that they were getting perfect line engravings fifteen years ago. *Answer.*—Yes, and a reference to the books of this same firm will show that they were paying nearly twice the price for line etching that they do to-day. The fault is entirely with the art manager and his publisher. They “save at the spigot,” which is the line engraving, “and lose at the bung,” in the make-ready, paper, presswork and the everlasting wretched appearance of the result. A zinc-block should be an absolute facsimile of a pen-drawing. This requires faultless work at each step in the process. When there is no profit in this kind of engraving the engraver uses the first negative made and etches the plate with a number of others, regardless of whether the lines are

their proper thickness or not. The proof looks passable, and the actual quality of the plate is not discovered until the edition is being printed. There are as fine line engravings made as ever, and they are to be found in many of the current magazines. If this art manager inquires, he can find where they are made and he will also learn their cost, which is never what the best line engraving is worth.

COLORED PHOTOGRAVURES AND PHOTOGRAVURES IN COLOR.—James R. Mason, Boston, writes: “I want to thank you for defining in the January number of your most valuable magazine the difference in photogravures when they are in color. I still have one or two in my collection which I am unable to determine whether they were the genuine, printed in colored inks, or whether they were printed first and colored with water-color afterward. It may be they are a mixture of both methods.” *Answer.*—The best way to tell a hand-colored engraving or photogravure from one printed with colored inks is through the aid of a powerful magnifying glass. If they are printed in colored inks the paper between the lines of the engraving, or the grain of the photogravure, will appear its natural color, while if it is hand-colored the paper will be stained with the color. You may also, with the magnifying glass, trace the brush-mark where each color ends.

DRAGON’S-BLOOD.—One of the best advertised stories of the season has for its title “Dragon’s-blood,” which is an entirely different story from the almost indispensable resin which the photoengraver uses. It has always been wondered at by the writer why some dealer in this substance did not purify it first before offering it for sale, and in that way get a reputation for a reliable article. It is well known by etchers that powdered dragon’s-blood contains much of the bark of the tree from which the resin is taken. This bark, with other impurities, is ground up with the resin and impairs its acid-resisting properties. This can be proven by stirring some of the powder into plain water, when the wood particles will float and the resin fall to the bottom. An enterprising engraver’s supply house has put on the market a refined dragon’s-blood. It is a lighter tint than was expected in the pure resin; still, the Star Engraver’s Supply Company, who manufacture it, claim that it is 99.9 per cent pure. They deserve notice here for their enterprise.

TO SEPARATE BLACK IN COLOR-RECORD NEGATIVES.—“Managing Director,” Melbourne, Australia, asks many questions which were not of general interest and were replied to by mail. This query, however, is a new one: “I have some posters to reproduce in which the artist gets his strong effects by using black outlines. I should like to print these in black, using four workings, but how am I to separate the red from the black in the negatives? I am now reproducing this artist’s work in three colors, depending on the three inks registering on top of each other to make black. But to register them is the rub? What method do they adopt in the States?” *Answer.*—Let us illustrate this problem by photographing the Belgium flag, which consists of three vertical stripes of black, yellow and red. We can get a record of the black by using a panchromatic, or red, sensitive plate. We can not, however, get a record of the yellow or the red without also getting the black. Now, the solution is this one: Make a contact positive from the black-record negative; put this contact positive up in absolute register with the red-record negative and make a positive from both; from this positive make a negative and you have a record of the red with the black eliminated. Repeat this process with the blue and the yellow record negatives and you thus secure negatives

of the black, yellow and blue. It is customary here, in a case of this kind, to make color-record negatives as usual, put all three of these negatives up in register and make a positive, which is, of course, a record of the black, shown as density. From this a negative is made as a record of the black. A black printing-plate is made from this and all three color-plates also carry the black. Should the color-plates print out of register, the black plate sharpens it all up so that the lack of register is not so much in evidence.

TO TEST A LENS FOR THREE-COLOR WORK.—G. R. D., Philadelphia, writes about the trouble he is having in getting three-color work to register. He thinks the fault is in the lens, and asks for a simple method of testing the lens for achromatism. *Answer.*—A test chart for this purpose, devised by the writer, will be found in Amstutz' "Hand-

and Colonial Printer and Stationer, in its notice of it, said that Americans were actually the first to publish photogravures in colors printed from rollers. The *British Journal of Photography*, in commenting on this statement, held that: "Whether this is so or not, there can be no dispute that the Rembrandt Intaglio Photogravure Company were the first to produce black-and-white photogravures machine-printed from rollers, and the colored photogravures which they produce under the name of 'Mezzochromes' are simply an extension of the same process. Their long experience of the process is likely to serve them in good stead, and we do not in the least fear the American competition, though there is going to be a strenuous attempt to secure English business. The only example we have seen of the process, so far, is a portrait in the December *INLAND PRINTER*. As this, however, could not be put



A SCRATCH TEAM.

book of Photoengraving," page 350. Mr. A. J. Newton, of London, writing on this very subject, says: "With the spread of three-color work one hears increasing complaints of want of register. Generally the first thing to be blamed is the lens, and yet, although the writer has tested a large number of lenses for their performance in this respect he has only once found the lens at fault. A very simple test for the suitability of a lens for three-color work consists in covering three strips of color-filter gelatin—red, green and blue—placed close together, with a hair or very fine wire. This is now photographed either as a transparency or laid on a sheet of white paper with the hair behind the filter strips. Then, if the lens is a suitable one, there will be no displacement of the line, and it will be equally wide; if not, it will be either displaced across one of the strips or altered in size.

PHOTOGRAVURES IN COLOR.—The photogravure in color, printed in *THE INLAND PRINTER* for December last, attracted deserved attention in Europe, to judge from the inquiries that have been received regarding it. The *British*

forward as in any way comparing with the results shown here by the Burlington Fine Arts Company, we shall await the further specimens that are promised with interest."

THE DRY-ENAMEL PROCESS ONCE MORE.—Mr. Herman J. Schmidt, Detroit, writes: "In the March number of your journal there is in the 'Process' column a query about what has become of the dry-enamel-powder process. Mr. Horgan answers that I have given up the dry process and have gone back to the wet-glue enamel. Now, Mr. Horgan is positively wrong there. If Mr. Horgan will read 'Penrose's Annual, 1908-09,' there is my article. I plainly state that I am giving the formula for a wet-glue process for those that are still using the old process." *Answer.*—It is always a pleasure to notice Mr. Schmidt, who writes so entertainingly on process matters. Formerly he advocated a dry-enamel process which he sells. This year he wrote an article for "Penrose's Annual" without even mentioning dry enamel, while he recommended a wet-enamel formula, which was quoted in the March number of *THE INLAND PRINTER*. This Penrose article is entitled

"Some Observations on Half-tone Printing and Etching," and begins: "Let me direct this year's remarks to process etchers and printers on metal. No doubt you all are more or less successful in these two branches of our craft, but at the same time *I am going to describe to you just how I work.*" Now, Mr. Schmidt apparently wants to state that the Penrose article does not describe just how he works, and so space is given here for the correction.

THE SQUARE STOP AND GRADATION IN THE HALF-TONE.— "I have heard it stated," says a writer in *Process Work*, "that square stops are ruinous to gradation. I should like to read the opinion of other workers on that point." Several writers gave opinions mostly favorable to the square stop. One who signed himself "Artist" wrote: "Of course, we all know that the theory is that the round stop is the best," and it is so, for the ideal half-tone negative from the "work of art" standpoint; but those who are engaged in negative-making for commercial purposes will know that the round stop has many disadvantages. There are three kinds of stops in use: The round, the square, and the square with the corners cut out, and they give gradation in varying degrees. The most perfect gradation is given with the round stop on account of the readiness of the dots to break up, but by using this stop they will be too ready to go into half-tones. Should the negative be in the slightest degree underexposed or the screen a fraction too close, it will be impossible to redeem the error by intensification. If, however, the square stop is used, which is what might be called the medium course, it will be impossible to get as much gradation as is required by a careful placing of the screen, and a nicely joined high light will at the same time be secured, while the slightest shadow or half-tone will be rendered by a cross-line effect if necessary. I can say nothing too strongly against the stop with the corners out—it is absolutely ruinous to all gradation and gives the same effect as a screeny negative, only in a modified degree. Really high-class half-tone work will never be produced with this stop. I have always used the square stop and get every effect that can be desired with it. If I want a little gradation more or less I get it by a careful placing of the screen. My advice to all operators is to adopt the square stop and use it always, and get every effect required by working the screen. Of course, every operator nowadays gets his screen distance by calculation. There is no place in modern studios for the man who works by chance or guesswork.

BRIEF ANSWERS TO CORRESPONDENTS.— "Amateur," Rochester, New York: The best answer to your query is that of the *British Journal of Photography* to precisely the same question: "The best book on the half-tone process is either 'Jenkins' Photoengraving,' revised by N. Amstutz (published by The Inland Printer Company, price \$3), or the 'Half-tone Process,' by Verfasser, published by Penrose & Co., London." "Engraver," Los Angeles, California: "Underlays," as you term them, are frequently placed between the metal plate and the block supporting it. The proper name for them, however, is "interlays," to distinguish them from "underlays" that are placed under the block itself and "overlays" that are used over the plate and the material receiving the impression. Oscar M. Walker, Boston, sends a steam-printed photogravure and writes: "This picture is apparently made in three printings, two of them being half-tones; the third one seems to be made by a special process. Can you tell me anything about the process? How is it done?" *Answer.*— This query, from a practical printer, is a high tribute to the process-printing of photogravures from a web described in

THE INLAND PRINTER last December, and of which an example in color was shown. These photogravures can be printed at a speed of two thousand five hundred an hour, and have all the depth of color which could only be had with three printings by any other method. "Publisher," Philadelphia: Yes, half-tones have been telegraphed in this country, the first portrait being that of President McKinley. The writer took part in it and described and showed an example of the result after telegraphing, in this department of THE INLAND PRINTER for June, 1901. The New York *World* is at present experimenting with the invention of Dr. Arthur Korn, of Munich, by which pictures are telegraphed in graded lights and shades, as in a photograph.

ALCOHOLISM BY CORRESPONDENCE.

According to the New York *Morning Telegraph*, the following is a circular recently sent out by the Forty-second Street Country Club, whose headquarters are said to be on the wettest corner of Broadway:

ALCOHOLISM TAUGHT BY MAIL!

Why Spend Time and Money in Barrooms When You
Can Become a Drunkard
AT YOUR OWN FIRESIDE?

The International Correspondence School for Drunkards GUARANTEES to cirrhose a liver in three weeks (ordinarily it takes a lifetime); Bright's disease in four weeks (some people spend thousands of dollars trying to find whether they have it or not; we guarantee it or your money refunded).

TO WIVES—We will teach you how to drop tablets in your husband's coffee so that he becomes a chronic drunkard WITHOUT KNOWING IT.

N. B.—All graduates at our school are guaranteed positions as Roman-candle shooters with Pain's fire-works.

FORTY-SECOND STREET COUNTRY CLUB,
NEW YORK.

ON HOW TO KEEP DOWN THE DUST.

One of the greatest enemies of cleanliness is dust. When it gets into type-cases it sticks to the type, no matter how well the case is blown out, and hinders typesetting more or less. To reduce the quantity of dust raised in sweeping, the floor is usually sprinkled, but that makes sweeping more difficult, and a great deal of the dust clings to the moist floor and soon again fills the atmosphere of the room. Lately a number of preparations have been put upon the market for use in sweeping, which contain oil, to which the dust adheres in sweeping. These preparations are a great help in keeping a floor free from dust and make sweeping much easier. They are inexpensive and should be used in every office. Where they are not obtainable, they can be made from sawdust, to which is added about one-fifth its quantity of common barrel salt and sufficient oil to give the sawdust proper adhesiveness. The cheapest kind of floor oil can be used and even lubricating oil, taken out of oil drips after having been used, will answer the purpose admirably, if of not too heavy a body. Care must be taken not to use too much oil and the oil must be given some time to soak into the mixture. In sweeping, a small quantity of the mixture is thrown upon the floor where one begins to sweep, and swept over the entire surface of the room.—*The Buckeye Informer.*

PRESSROOM



The assistance of pressmen is desired in the solution of the problems of the pressroom in an endeavor to reduce the various processes to an exact science.

FLAT TINTS (467).—“What will make a tint print flat or without gloss?” *Answer.*—Use magnesia as a base, grinding it with light varnish. Add as much drier as the stock will stand.

INK FADES (464).—“What caused the fading of the blue ink on the enclosed label?” *Answer.*—The label should have been printed in a color which is permanent when in contact with alkaline vapors or solutions. Bronze-blue is not permanent under any of the foregoing conditions. Ink-dealers can supply you with alkaline proof inks.

PRINTING IN THE “SHOE” (463).—“What is meant by printing in the ‘shoe’?” *Answer.*—The printing of a larger form than press should take, or having the back edge of the form too far back will have the cylinder still on the type as the thimble of the rocking shaft enters the “shoe” on the bed-driving rack. The bed motion at this moment is reduced, which is just previous to its reverse action, while the cylinder speed remains at the same rate. Slurring and grinding of plates will be the result of this condition.

PRINTING BLACK ON GOLD (476).—“I wish to print a black outline or key-plate over a leaf cluster in gold bronze. I find that the black does not take well where it touches the gold. How can I make the black print so that it will cover properly on the gold?” *Answer.*—After the gold has dried sufficiently, run the same plate with thin varnish on top of the gold. The impression should be very light and the varnish should carry a small quantity of drier. This will increase the brilliancy of the gold and prevent it tarnishing and will make a good ground for the black key-plate.

PRINTING RIBBON FROM THE ROLLS (450).—Submits a sample of cotton ribbon one-quarter inch wide and asks the following question: “We have been asked by a customer to print twenty-five thousand yards of ribbon. It comes in spools of one thousand yards each. The printing is to occupy two and one-half inches with a space of one-half inch between each print, making twelve printings to each yard. Can you refer us to parties doing this work?” *Answer.*—The Argus Ticket Company, 302 Dearborn street, Chicago, can handle this work, or any plant operating a Kidder automatic press.

INKLESS PRINTING (474).—“About eight years ago you published an article on printing by an electrical process which did away with the use of printing-ink by using chemically treated paper. Can you furnish me the formula of the solution used in treating the paper or the number of THE INLAND PRINTER in which the article appeared?” *Answer.*—The paper used in the experiments carried on by Mr. W. Freise-Greene in England was dampened with water and impressed with an ordinary electrotype which was subject to a weak continuous electrical current. The

latent image produced by this contact was developed in a ten-grain solution of silver nitrate; this action produced a pale-brown image. On brushing this image with a sulphate of iron solution, the image at once turned to an intense black. A sheet of paper saturated with amidol being impressed in the same manner produced a blue image. The article referred to appeared in THE INLAND PRINTER, May, 1900.

ADJUSTING THE IMPRESSION ON A PLATEN PRESS (448).—“I desire to know how to proceed to make the impression even on my platen press. I found it necessary to change the screws, so I find now that the impression is uneven.” *Answer.*—Attach a tympan consisting of form sheets of print and a top sheet of manila; under this tympan place the sheet of pressboard. Lock a large capital M or W in each corner of the chase and take an impression on a sheet of thin stock; this impression will show the weak and strong sides of points of the impression. By carefully adjusting with the screws you will be able to make the impression uniform.

ROUGHING MACHINES (444).—“Can you inform us by what process the enclosed sample was printed? Can the same effect be produced by letterpress printing, and if so, how? In your opinion was the mat surface originally on the paper or was it roughed after printing?” *Answer.*—The sample appears to be a litho. The roughing is usually done after printing, but in the case of a litho-offset press the roughing may be done before, for this press can handle stock with any condition of surface. The effect can be closely imitated by letterpress, but not duplicated exactly. Roughing machines for producing various patterns in the surface of stock are made by Fuchs & Lang, 328 Dearborn street, Chicago. The machine can be supplied with stock or special surface rolls.

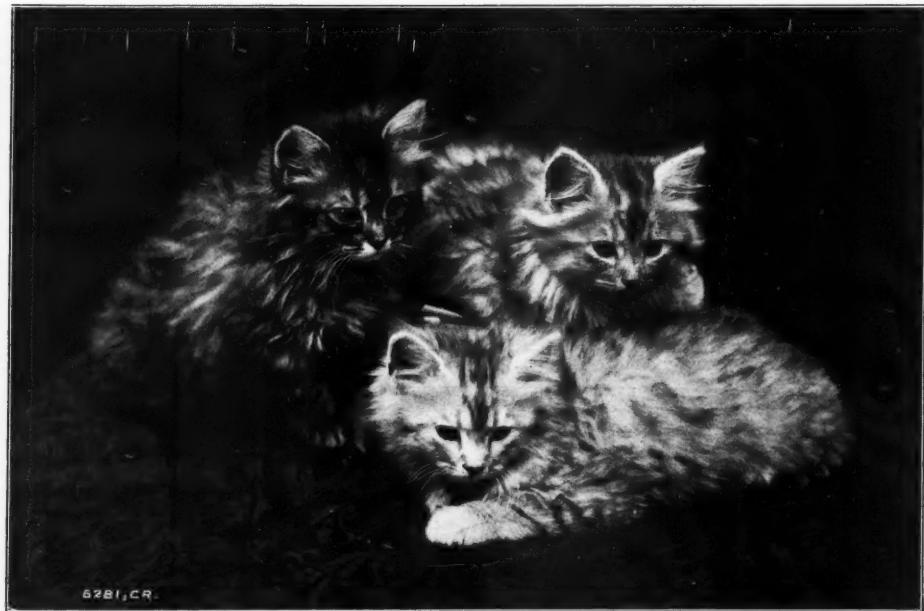
INK DRYING SLOWLY (462).—“We have trouble in printing a time-table on twenty-pound royal bond. The ink does not dry in time to work and turn the sheet. Is there anything I can procure at a drug store that will accelerate the drying? Is it necessary in doing good press-work on bond paper to have the impression show strongly on the back of the sheet as in the letter-head I send you?” *Answer.*—To have clean printed sheets on short runs of ledger or bond paper, use a stiff ink and add body drier. Use only hard rollers. Carry only enough ink to give the color desired and lay out the sheet in a hot place to dry. In damp weather more drier is required. The impression on bond paper jobs must be firm, as the surface is not so uniform as machine-finished stock. The letter-head has only sufficient impression to set the ink properly into the stock. Light-face rules do not print sharp unless impressed strongly. Make the form ready and when ready to run place the cardboard from beneath the tympan next to top sheet. Use the best black ink for such work, with medium or hard rollers.

AXLE-GREASE IN INK (466).—“Would like to know what rollers to use for stiff inks and for soft inks. I ran a 65-line half-tone cut on 100-pound stock and could not get it to work properly. Tried several reducers, then put in a hard set of rollers, which helped some. I then mixed a small amount of axle-grease in the ink, which seemed to improve it. The paper seems to carry a fine white powder on its surface which causes some trouble. What should I do under the foregoing conditions?” *Answer.*—Use firm rollers with stiff ink, as they will withstand the pull of the strong varnish. With soft ink the rollers may be quite new or soft, but they should be set so as to lightly touch the form. You should have used a softer ink for the half-

tone cut, or else should have softened the stiff ink with a softer ink. Use reducers in preference to greasy compounds, as the latter tend to retard drying. In fine inks do not use grease. A mixture of soft varnish and paraffin will tend to eliminate tackiness without doing harm to any property of the ink. The powder on the surface of the stock may be removed by vigorous jogging previous to printing.

THREE-COLOR WORK FROM ONE HALF-TONE CUT. (465).—Submits a specimen of colorwork done from one plate. The cut is $3\frac{1}{2}$ by $5\frac{1}{2}$ inches and represents two houses partly screened by shade-trees, with a grassy lawn, partly shaded, as a foreground. The manipulation of the plate gives a variety of color tones in the foliage, which varies from a green-blue to a russet. The houses are presented in a red-brown. The green is produced by a lapping of the

up can be secured in this way?" *Answer.*—Much will depend upon the size of the form and the strength of your chase. However, if after the form is locked up and tried and if a bow appears in the center as the form is raised, you may, as a safeguard, slide the form on to a paper-rack or slide and convey the form to the press. After it is placed on the bed of the press it may be unlocked and squared up and blocked in position on the bed. Another method is to drill and tap a hole in a narrow piece of steel furniture suitable for a 10-24 machine screw, and place it between two pages about in the center of the form. Procure a cutting-stick, such as is used in a paper-cutter and drill a hole in the center to accommodate a two-inch 10-24 round-head screw. Insert the screw and lay the cutting-stick across the form the short way. Place sufficient short reglets on the chase beneath each end of the stick to lift it



ACTION IN RESERVE.

blue on the yellow, and is modified in places by the contiguous red dots. The brown is produced by the red and the dark dots being juxtaposed. This is done by giving off register one dot. A variation of tone is also obtained by giving more pressure on a particular tone in one color and a lesser impression in another color and throwing it off register one dot. The effect produced is novel. The developer of this plan of producing colorwork from one plate says: "I believe the three-color process produces the best work of the various methods now in use, but as the plates are so high in price, the work can not be handled by the average printer. I believe the one-plate idea especially adapted for fine pictorial colorwork. The specimen I send was printed from one plate in yellow, red and blue inks. I have spent considerable effort in developing this process and know that work can be produced by this method equal to any of the regular three-color work."

LIFTING FORM WITHOUT CENTER-BAR (461).—"In making up a time-table for the press we have to use a chase $26\frac{1}{2}$ by 40 inches without the center-bar, because of using tie-up slugs between the pages. Do you think a firm lock-

clear of the type a few points. Turn down the screw until the stick is held firmly against the form. This furnishes a support after the form has been locked tightly.

TINT-BLOCK (468).—"Will be pleased to know of some simple method of making a tint-block which will give a ground color for an ordinary cut." *Answer.*—Glue a piece of heavy blank board having a smooth surface to the bottom of an electro mount. Allow it to remain under pressure until it adheres firmly. A freshly printed impression from the form for which the tint-block is desired will furnish a means of securing a transfer for cutting the block to fit the design. Lay the impression face down on the tint-block and rub the back of the printed sheet with a bone folder until a uniform contact is secured. Another way is to lock up the tint-block and place in the press with the rollers removed; attach the freshly printed sheet by a slight amount of paste to the tint-block; having a smooth tympan attached, bring the press to the impression position and allow it to remain a few minutes. This will give a sharp transfer. With a sharp knife trim off such parts from the tint-block as are not desired in the design. The

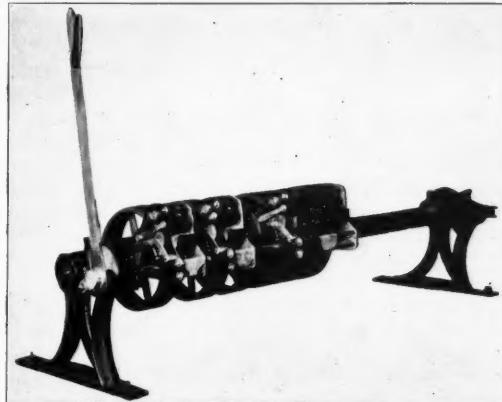
trimming should divide the outline and be beveled outward. A few coats of shellac will give the surface more resisting power to print a long run, providing the impression is not too great or the tint so tacky as to detach the card from the block. Pressboard and patent leather are used in the same manner as the heavy blank board.

GOLD-LEAF STAMPING (469).—Submits a leather-covered card-case stamped in gold with two lines of heavy antique. The lettering is not sharp or regular, due to the heavy-faced type and roughness of the leather. The letter reads in part: "I understand that heat is necessary, also a solution for the surface of the leather. Herein is where I failed. I have experimented and produced the enclosed specimen. This sample was treated with a solution. Gold leaf was laid on and, after drying, it was placed in a press, with a gas-burner attachment and an impression was pulled with the hot type. I would like to improve the work and would like suggestions." *Answer.*—It is doubtful whether sufficient heat can be obtained from ordinary type to affix the gold leaf properly on the leather. However, if you procure brass type and select a face like a light-faced lining gothic, you may secure more pleasing results. The specimen lacked correctness in several points. It was stamped too high by about fourteen points and was out of position sidewise the same distance. The gold did not adhere strongly, possibly because of improper sizing or lack of sufficient heat. Size the surface of the leather with the white of eggs, which are beaten vigorously and allowed to stand, afterward straining through a piece of linen cloth which has been washed. Rub the surface of the leather with the size on a sponge. The brass type for this purpose may be procured from supply houses.

MULTI-COLOR PRINTING ATTACHMENT FOR NEWSPAPER AND JOB CYLINDER PRESSES.—A. P. Harland, of Tupelo, Mississippi, has invented and patented an attachment for cylinder presses which, it is claimed, will solve the color problem in a cheap and practical way. This attachment, varying slightly in size and in details of adaptation, can

standing advertisements may be run indefinitely without attention, and, if change of color is desired, it may be had in an instant by mere transposing of fountains. Any changes of position on same page, or to any position on any page, can be made accurately and instantly, the printing cylinders being spaced and numbered for column and page and a fixed graduated scale provided which shows any desired position, right or left. In the make-up of main forms, nothing is done but leave blank the parts to be printed in color. By this means a job or a folder of any number of pages up to the capacity of the press can be done, two or three colors to the page, and a different color-scheme for each page, all at one impression. The invention has been thoroughly tried out in actual use, a daily paper having been printed for several months with it, using any desired combination of color, and printing from a letter to a seven-inch six-column cut. Samples of several issues of the above newspaper shown us were in two and three colors, clear and nicely done. The accompanying cut shows the machine complete, except the method of driving, which will vary with different makes of presses. The device as shown, being bolted to the frame of the press, is caused to revolve in time with it by gears or sprocket and chain. If it is desired to use black only, or if for any reason it is desired to throw off the color, a movement of the lever takes it from contact with the surface to be printed. The patents referred to are of very recent issue, but Mr. Harland states that as soon as arrangements can be made for manufacture, the machines will be furnished to the trade at popular prices.

SLUR ON GRIPPER EDGE OF SHEET (475).—Submits a section of an eight-page paper showing a slurred edge on the gripper side. The slur produces a double print, as it were, the first appearing light and the final impression normal. The impression is not too strong at that point. The query is as follows: "What do you think causes the slur at the guide edge of this paper? We fixed the following difficulties, which we found on examination: The cylinder and bed bearers were not in close contact. We lowered the cylinder and reduced the tympan. The bearers measured .918 inch, except near the gripper end, where it tapered to .913 inch. We placed them in end for end, thus giving a type-high bearer at the gripper edge. The intermediate gear was too tight so we reset it. The register rack we also changed, which eliminated the 'thump' which was so annoying. The slight slur which I mentioned is the only trouble we are now having. Can a vignette half-tone cut be made ready so as to print uniformly light on the edge throughout a long run?" *Answer.*—The slur appears as though it might be caused by a baggy tympan. Examine the tympan and see if it yields to the touch. If it does, remove the tympan and note if the hard packing is held firmly to the cylinder. If this is not firm at the gripper edge, where it is folded over, it will produce such trouble. Oil a sheet of tough manila on both sides and attach it to the pins and reel it tight. The news sheets that form the balance of the packing may be folded over and pasted. Finally a piece of thin drilling may be liberally oiled and drawn tightly over the news sheets; this is then covered by a sheet of tough manila. All of this packing should not bring the printing surface more than a few sheets of print above the cylinder bearers. In making ready vignette cuts where hand-cut overlays are used, there is so much yielding in the solids that the edges darken and require additional reducing during the run. The use of mechanical overlays to a great extent gives more uniform edges, as they are practically unyielding with the use of a hard tympan.



MULTI-COLOR ATTACHMENT FOR PRINTING-PRESSES.

be applied directly to presses in use, whether drum-cylinder, rotary or two-revolution. Provision is made for instant and exact register in any desired position. The feed and distribution of ink is by fountain-roller, ductor and vibrator, and form rollers of approved standard methods. By this means as many colors and in as many positions as desired, may be printed into the main form at one impression. In newspaper work, standing heads and

PROOFROOM



BY F. HORACE TEALL.

Questions pertaining to proofreading are solicited and will be promptly answered in this department. Replies can not be made by mail.

TRICKS IN ALL TRADES BUT OURS.—I shall have to set a bad example this month. This department, commonly loosely called mine, but intended to be everybody's, this month must be truly mine in composition, since nobody has written any letters. I do not seem to be able to make the people understand that this is intended to be their column—that its primary function is to furnish a means of discussion of points of general interest, not only through the answering of questions, but also by publishing worthy expressions of opinion. All proofreaders know that various matters of practice are decided differently by various people, and many of them have decided preferences and strong reasons in favor of their preferences. Why should not some of them occasionally write a paragraph telling why they think as they do about some matter of general interest which finds different interpretation at other hands, or ask a question or two, to find out what others think? Answers or rejoinders will be written as required, not in any spirit of undue finality or dogmatism, but always with the intention of setting forth various decisions when there are such, and comparing them and their bases in such way as may be helpful toward determination by any one. My bad example will consist in the fabrication of questions that might have been asked, with answers as if the questions had been asked by some correspondent. Not a very bad trick *per se*, but something I have not done before, and prefer not to have to do.

CONVENE AND CONVOKE.—P. R., New York, asks: "Is there any real choice between these two words used transitively? When the President calls Congress to meet, does he convene it or convoke it?" Answer.—The word convene in this use is anomalous, and peculiar in the narrowest sense of that word. Convene is not only very often so used now, but it has been so used for centuries, notwithstanding much violent criticism; yet it carries its own condemnation in its make-up. It says distinctly and only, in its elements, to come together, not to call together.

How any one ever chose to use it in a meaning so foreign to it etymologically I can not imagine, for there is nothing, and never was anything, to suggest its use in such a way. The right word (etymologically), convoke, is probably just as old as an English word, and even if it is not, the people who wrongly used convene must have been familiar with the proper Latin word that was fully as much at command as the wrong one. Nevertheless it is a fact that convene began to be used in the sense of convoke in the fifteenth century, and it has persisted ever since, notwithstanding early and late, and oft-repeated, objections. So firmly has this singular error held its ground that now it is most as much as a man's reputation is worth to call it an error. Every dictionary defines convene as meaning convoke, and not one of them censures it in any way. The Standard Dictionary says that Parliament is convoked, and that Congress assembles; but sometimes Congress assembles (in extra session) because it has been called together by the President, and that calling is convoke, not convening. The present actual status of the

two words is slightly uncertain, because objection to the only one that can be subject to objection has almost died out from public expression, and the other word has almost usurped its place. The supplanting is not absolutely accomplished, for some of our writers always say convoke when they mean convene, and probably some will always use the words correctly. An excellent reason in favor of so doing is the assurance of exemption from fault-finding. No one can possibly offer any objection to the use of



"Say, mister, were you ever in love?"

Pencil sketch by Fred Lathrop Arnold, Chicago.

convoke when the sense intended is to call together, and perfectly legitimate objection can be made to the use of convene for that sense, though even this legitimate objection may be waived on the plea of established usage. Of course what a proofreader needs particularly to know, as a proofreader, is whether he should change convene to convoke when he finds it in copy in the sense that makes it properly subject to change. Unless the proofreader is sure that such matters are to be left to his undisputed decision, he had better not make such a change. There are writers who would insist that they write what they mean, and that what they write must not be altered, and they have a right to their own choice. Any proofreader, however, should be at liberty to suggest the change, and will then have done his duty whether it is accepted or not.

PROOFREADING.—D. T. S., Springfield, Massachusetts, writes: "Some time ago, in a series of articles on proofreading, you said something to the effect that the most essential duty of a proofreader is to see that the print is just like what the author writes, or at any rate like what he intends to write. I understood the qualification as intended to provide for correction of what was accidentally wrong in copy, as a misspelling, omission of a word that

must be used, and similar matters of pure accident. If I remember right, you did not indicate how one could determine whether some seeming errors are purely accidental or not, nor just how far a proofreader should venture on correction or alteration from copy. For instance, of course it is well for a proofreader to know as many prominent personal and place names as possible; but he can not know all of them absolutely, and where shall the line be drawn? Recently a widely circulated weekly had something about the United States Minister to China, whom it called W. W. Rockwell. Should the proofreader be expected to correct this name and make it Rockhill, when Rockwell appeared in copy? Isn't it general practice to hold a reader responsible only for holding copy?" *Answers.*—I must repeat what I said before in effect, and add to it. Ideally every letter and every point should appear plainly in copy exactly as it is to be in print, and the work of a proofreader in a printing-office should consist entirely and only in verifying the typesetting as a perfect reproduction of copy. But copy has never been so prepared, and probably never will be. Sometimes copy is almost perfect, but the best of it will sometimes have an accidental fault. If a writer happens to write Roosevelt for the ex-President's name, every proofreader might well be held to the duty of correcting it to Roosevelt. And so with many other names, but not with all even of those that most intelligent men know. No positive line can be drawn. Circumstances differ so much that a new set of rules would have to be made for almost any place for which rules were wanted. Proofreaders might well be expected to know and correct some names no matter how they appear in copy, but a reader in New York would be greatly at fault in failing in the case of some New York names, while he would not be in that of some Chicago names, and some men's names should be familiar to all of them and should be corrected when they are wrong. Similar reasoning should apply to proper names. At a time when the Philippine Islands were much discussed in the newspapers a reporter wanted to be sure of getting a very common name right, and printed it in capital letters, Minandoa. The type was set so, and a proofreader left it so; but another reader who revised the proof corrected it. Any one fit to be a proofreader should have made the correction at sight. Nevertheless, it is very risky for a proofreader to presume too much on making corrections or alterations from copy, and a very important point for him to consider very carefully is whether there is any possibility that what is written may be just what is wanted. If there is the least possibility of this, or if there are two possible ways to correct anything, even if it is surely written wrong, nothing more than a query or a suggestion should be ventured, but this should not be neglected. Meantime we may venture again an assertion that once induced some letters of protest. The first and most important duty of the proofreader is that of imitation. What has happened thousands of times will happen thousands more—namely, that things correct in copy appear wrong in print. An instance of this occurred recently in the case of the names Parker and Haswell, which are those of two zoölogical collaborative authors, but which names came to their writer on a corrected proof as Parker and Howell. The same writer has often written the name Trench and almost always found it on his proof French. He recently saw a proof-room copy containing the Anglo-Saxon word thidda, which was typewritten. It had been set thidda and the reader had marked out the extra letter but had not marked in the missing one, and the top of his dele-mark did not show, so that it had been mistaken for an o and the word appeared unchallenged on the second author's proof as

thiddoa, and that was the nearest approach that at least three proofs made to the correct form thidda. Nearly analogous things happen so frequently that we must again insist that the most important part of the proofreader's work is the imitative part.

"WHAT DID I FORGET?"

It is your job-printing that interests us now. You doubtless have one and in our mind's eye we can see you or the man who runs it poring over the letter accepting one of your estimates.

There was a lot of competition on the job. People are close buyers and you didn't expect to get it. The fact that the job was landed is a fair indication that the bid was too low.

"What did I forget?"

There are forty thousand printers, more or less, in the United States, most of them fools. Some of them do not know how to print; more of them, perhaps a great majority, do not know how to estimate.

If they make money at all it is by accident, for their estimates are sheerest guesswork. Where they guess high the other fellow gets the job; where they guess low they get it, and wish the other fellow had it.

You may find it interesting to compare your charges with those of a successful printer who is doing a constantly increasing business and making real money.

His charges are based on what experience has shown to be his actual costs plus a reasonable profit.

Some of his customers think his prices are high, but almost all of them come back for more, which is, after all, the best proof that the prices are right.

Composition — \$1.30 per hour; all work is estimated by the hour.

Job-press work — \$1.50 per hour; never estimated at so much per thousand.

Cylinder-press work — Pony, \$2 per hour; above 28 by 44, \$2.50 per hour.

Bronzing by hand — \$2.50 per thousand.

Binding — One hundred and forty per cent added to the cost.

Stock — Up to \$5, fifty per cent; up to \$25, thirty-three per cent; up to \$100, twenty-five per cent; over \$100, twenty per cent.

Drawings and engravings — Fifty per cent added to cost.

Delivery — According to job, averaging about five per cent of the cost.

Inks — Always a separate item in estimate.

These prices may seem high to you and perhaps they are too high for the conditions under which you do business. The main point is that they are founded on actual experience of the printer who makes them.

Don't run your job department as a philanthropic institution. Make money, even though you do less work.

Put brains in your work. You will find it helps you to get better prices.

"What did I forget?"

Perhaps you forget what you never knew, and that is what the work actually costs you. Dig into your costs — let two men pass each estimate. Tie a crowbar to your spine when your customer tries to beat you down, and you may wake some morning to find that *you* have been making real money.—*Charles Little, in Newspaperdom.*

SOME men are like dogs—pat 'em on the head and they'll put their feet in your lap.—*Common Sense.*

EDUCATION



TECHNICAL EDUCATION FOR THE GRAPHIC ARTS IN GREAT BRITAIN.

BY J. M'ALESTER, MANCHESTER.

Even the city of London, the center of trade-teaching efforts, has no instance of private individuals having opened schools for teaching typography or lithography, though it is not so concerning other technological subjects. Taking into consideration Linotype-machine printing, this factor especially is at variance with things as they are in the United States. There are endowed schools for such purposes, and printing firms largely choose coming operators from their hand compositors. But London has what is called its "City and Guilds of London Institute," which is all alive and in vigorous practice. Its department of technology—observe these big buildings in England like to use ringing names—in its latest report to hand (that for 1909 coming out next October!), has the following figures, showing very considerable progress in the past few years: Typography—registered classes, 100; students, 1,541; candidates passed, 453; failed, 123. Lithography—registered classes, 22; students, 269; candidates, 84; passed, 49; failed, 35. The number of failures is large. Examiners report that that is due to inferior preparatory education at school, largely defects in spelling, etc. While referring to examiners, let me give a couple of the test questions given in the report referred to: "Describe the difference between stereo, electro, woodcut and a photo line block." "Having set up a quarto circular, describe how you would make it up so that it could be printed in two colors."

Another national institution of the same kind, in many respects, is the Manchester School of Technology, otherwise known as "The Municipal School of Technology," located in Sackville street, the direct outcome of the one-time Mechanics' Institute. Its object is to provide instruction and training in the principles of science in their application to the industrial arts. With its adjoining School of Art, including equipments for both of elaborate and modern description, the cost was £300,000. The institutes of technology named embrace, for general and practically exhaustive scientific departments, laboratory and manual (or shop) work for their students. The Manchester institution is so influentially circumstanced that its students can affiliate with those of the Victoria University of Manchester for diplomas, if qualified. In typography, photography or lithography it receives day or evening students at from 5 to 10 shillings a session of forty weeks—or 5 guineas for finished tuition—according to preparatory, intermediate or advanced classification and stage of progress, including composition and presswork. But there are no facilities for acquiring the manipulation of typesetting machines, strange to say. The institution has but one of these, which is used solely to teach mechanism; it has an equipment for composition of thirty-six frames and cabinets. The pressroom contains a double-crown Century, double-crown Wharfedale, Phoenix, Arab platens, etc.

Other equipments are: Litho-collotype machine-room, having a combined litho and collotype machine, three hand litho presses, collotype hand press, copperplate press, etc. The etching and collotype preparation room has facilities for making line and half-tone engraving blocks, including three-color work; a complete mounting and finishing room, with the requisite tools required in mounting and finishing stereos, electros and process blocks. The photographic department includes photoengraving and the methods of the photomechanical reproduction processes. This department has a complete photo studio—three darkrooms, cameras and facilities for three-color process. Lectures, with practical demonstrations, are given, accompanied with practical work, and Manchester Typographical Society offers prizes to apprenticed printers. Estimating for printing and lithographing is taught in lectures for a fee of 5 shillings. The typographical course for beginners extends over four years, including a class for drawing and design for compositors at 5 shillings the session, or the entire teaching requisite for a compositor, session after session, £5 5s. This institution began its work in 1902. It admits nonapprentices up to the age of sixteen for three years' study as day scholars. Evening students must be at least sixteen, the education committee having provided suitable preparatory schools for leading up to the specialized teaching of the School of Technology.

Under the auspices of the London County Council a number of district evening classes for printers are held in the metropolis, some of which, notably that at St. Bride Institute, are largely patronized. The institution teaches machine and press management, typography, lithography and composition. There are also the Camberwell School of Arts and Crafts, for artistic typography; Aldenham Institute, composition; Borough Polytechnic, composition; London County Council Central School of Arts and Crafts, artistic typography; Regent Street Polytechnic, theoretical typography, theory of machine and presswork, overlay cutting machine work, typography (practically), Linotype operating and lectures on Linotype construction, typographic designing for students over nineteen, and apprentices' section. In the County Council classes no amateurs are received.

St. Bride has a library of no less than thirteen thousand volumes on printing and the allied arts. The demand for trade education has moved the London Society of Compositors to form a Jobbing Printers' Guild, its intended first president being Mr. C. J. Drummond, St. Bride Institute. Manchester has a similar guild. Liverpool educators are less alive than London or Manchester as to the industrial arts, but the city has two scientific institutes in a state of progressiveness, embracing the graphic arts. So, it is evident the interests of printing, designing, engraving, etc., have not been forgotten in recent years in England. My purview of the subject does not embrace Dublin, Edinburgh or Glasgow, the two last of which for some years have had science and art buildings with flourishing classes. The space I am allotted would not contain comments on these nor on the subjects of primary and advanced educational conditions in Great Britain. Suffice it to say that twelve months ago the evening classes in such places as London, Liverpool and Preston contemplated closing for want of attendance, through the lack of vigor in the teachers and the too complex nature of the rules adopted, though too much devotion to music halls and football had their bearing on the question. New instructors and new blood have reduced this difficulty and increased the attendance. The age question for learning technical subjects has its objectionable phases in England. In the United States the

age limits are less arbitrary. In England an apprentice has much difficulty in entering one of the above institutes if he is more than sixteen years of age. In fact, as a rule, it is in the large institutes an impossibility to enroll. This bars numbers of worthy young men, but dogged "rule of thumb" in adopting a system is commoner in Great Britain than in the States. In the former, red-tape is redder than in the latter.

GROWTH OF SENTIMENT FOR TECHNICAL EDUCATION.

No industry has shown greater progress in the growth of the educational idea than the printing trades. From its first issue *THE INLAND PRINTER* has inveighed against the wastefulness of inefficiency, and deplored conditions that seemed to make it more and more difficult for craftsmen to acquire a thorough knowledge of their trade. For long it was a lone voice in the wilderness; not that there wasn't general acquiescence regarding the existence of the evils, but no remedy seemed possible. The condition precedent of that was even the wide-awakes of the crafts were not fully and thoroughly cognizant of the situation confronting them. About eleven years ago *THE INLAND PRINTER* started on its way apparatus containing specimens of approved typography, in the hope that it would thereby stimulate interest. The time was not yet; at least, a long-felt want failed to give any evidence of life. Four years later a technical school was established under its auspices. Though the International Typographical Union endorsed the movement, some features had to be abandoned, not because they failed to pay, but because there was no demand whatever for instruction. Acting in conjunction with other Chicagoans and the local typographical union, free lectures were established for the benefit of apprentices and others. It was thought Chicago furnished good ground for experimental work, and that a satisfactory system of education might be evolved which could be applied elsewhere. Never an assured success, the bantling classes were neglected in the clash and din of the eight-hour struggle.

During that affair there were educational efforts which left a bad taste in the mouths of many. But the contest was not over before trade education became a subject of discussion under happier auspices than ever before. The seed-sowing of twenty-five years began to bear fruit, and not only were all agreed "that something should be done," but out of the wealth of experimental failures it was possible to do that "something."

The International Typographical Union handled the question with vigor and appointed a commission to devise a system of education which resulted in the development of the I. T. U. Course. Its eight hundred students and world-wide approval make the efforts of a decade ago appear crude. Possibly the greatest influence exerted by this departure of the typographical union is shown in its effect on the attitude of other trade organizations. The photoengravers' and bookbinders' unions are considering the subject, and there is reason to believe the question will be among the matters discussed at the forthcoming convention of the pressmen's union. It is said by those who should know that the action of the typographical union has given the trade education a decided filip in all American unions in which skill is a factor.

Among its own members the work of the supplemental trade education commission has provoked comment which has led to much enlightenment on the subject. This is evidenced by references to education in the *Typographical Journal*, as many as half a dozen contributors referring to the matter in an intelligent manner in one issue. Two

years ago an occasional voice at rare intervals asking that "something be done" was the sum of effort along that line.

Trade education has been discussed at thousands of meetings in the past twelve months, so that possibly the compositors have been paying more heed to it than any other body of men in the world. What is being said at those gatherings all tends to the advancement of this work. It is estimated that between four and five thousand union printers meet every Sunday to discuss questions of interest. Last month there appeared in this department an excerpt from an address given by President Lynch, of the International Typographical Union. That was not a set speech made for the purpose of display. A visitor at the meeting, Mr. Lynch was speaking on union affairs generally, and what we published was the substance of his remarks on education. A member made notes of the address, which explains how the warning of the president saw the light of day. It was sound reasoning and a courageous effort, and those who have heard Mr. Lynch speak will not doubt that he impressed those who heard him. Five years ago no leader in the labor movement had a fair conception of the benefits of trade education, while now we have clear-cut expression regarding the penalties of neglecting it from so capable a man as Mr. Lynch.

HOW BOYS MAY LEARN A TRADE TO-DAY.

Professor Magruder, of the mechanical engineering department of the Ohio State University, thus tersely puts the avenues open to a boy:

"Industrial education can be obtained to-day either by the apprenticeship system or from a trade school. A boy can serve an apprenticeship under one of six general classes or types of the system.

"First, is the shop which hires a boy for an indefinite period, lets him absorb his trade as best he may in the school of hard knocks, keeps him on a job as long as he does not kick too vigorously, changes him to another machine when the work demands it, and dismisses him when work is slack and times are hard. This is pure and rank commercialism masquerading as trade education.

"Second, is the shop that hires and keeps a boy for an agreed period of time, but gives him no personal instruction.

"Third, is the shop in which an agreement is made and kept for employment for a definite period of time with opportunities to work on a variety of machines, but with no special instruction.

"Fourth, are those shops which allow the foreman to give some time to the instruction of the apprentices, and beyond the meager amount necessary for the boy to get the work out.

"Fifth, are those shops which maintain night schools for the instruction of the apprentices along certain few and definite lines, like shop arithmetic and drawing.

"Sixth, are those shops in which there is a foreman of apprentices and a corps of instructors whose object it is to give regular instruction to the boys in shop arithmetic, algebra, geometry, trigonometry, mechanics, chemistry and metallurgy as applied to the foundry, electricity and drafting. Instruction is given for from six to twelve hours per week in the shop's schoolroom during working hours at the regular rate of pay. The notable illustrations of this last system are the General Electric Company's works and the larger shops of the New York Central Lines. With these companions the system has been found to pay financially and otherwise by the increased output of the apprentice and by obtaining a supply of adequately and properly

trained artisans, eighty per cent of whom stay with the General Electric Company, or return to it after experience gained elsewhere.

"We have trade schools of at least seven varieties:

"First, those which are run in the evening by the employer for his own apprentices.

"Second, those that are run by the employer during the day, and where the apprentices are instructed in sections.

"Third, those half-time schools in which the manufacturing establishment or shops and the trade school coöperate in the education of the apprentice, and each does the work for which it is best fitted, such as Lewis Institute.

"Fourth, those that are strictly philanthropic and which run both day and evening classes, such as the Young Men's Christian Associations.

"Fifth, those that are paternal as well as philanthropic, and provide for all a boy's needs and amusements while educating him, such as the Williamson Free School of Trades in Philadelphia.

"Sixth, those that are operated by the municipality as part of the public-school system of instruction, such as those of Columbus, Georgia, and Milwaukee, Wisconsin.

"Seventh, those in which instruction is given by correspondence either with a correspondence school conducted by a commercial company for profit, or by a trade union at or below cost."

COURSE STUDENTS PRIZE-WINNERS AT NEWARK.

There was an exhibition of printing at Newark, New Jersey, ending May 3, under the auspices of the master printers and the local typographical union. Prizes were offered for designs of a title-page and a diploma, and there were 115 entries in the competition. There are comparatively few course students in Newark, yet they walked off with three of the four highest prizes. A writer in the *Typographical Journal* says of this showing: "That tells the story of the efficiency of the course. It makes prize-winners."

DEVELOPED ARTISTIC FACULTY THROUGH I. T. U. COURSE.

An elderly gentleman, and first-class printer, who is taking the course, writes of it:

"I wish I could adequately express my feeling of appreciation as well as my opinion of the value of the course of instruction devised by the commission. The work so far has been a profit and a pleasure, and I anticipate increasing profit and pleasure. I regret exceedingly that in my youth I did not have the benefit of this instruction. How much of perplexity it would have saved me; how much more skilful as a workman I could have become. But I am not disposed to repine; it is useless. I am exceedingly gratified that even at this late day I am enabled to take it up.

"Not in what is taught of lettering and other matters is its only value; but in the close observation, the thought it requires to fully appropriate the teaching is great value also. It trains the mental faculties no less than the senses. The training of the senses makes the esthete, develops the artistic sense or faculty. The training of the mental faculties makes a more complete man intellectually, and doubtless the development of the esthetic sense and the intellectual faculties improves the moral nature. Lowell says, 'Comparative criticism teaches us that moral and esthetic defects are more nearly related than is commonly supposed.' So if you are lessening moral and mental defects

by perfecting the esthetic sense, so much the more praise for your course."

Later the same gentleman wrote:

"I have read much on the subject of color and light, but never before have I come across so concise and systematic a treatment of those subjects, accompanied by diagrams of so extraordinary aptness, as I find in the I. T. U. Course lesson papers on color. The diagrams are so simple and illuminating that they are a most effective aid to memory. You have set forth clearly in a few pages what it would take a long and weary study of text-books to learn."

WHO'S WHO IN PRINTERDOM.

Who gives instructions clear as mud
And when your art begins to bud
Who "jumps upon you" with a thud?

The Foreman.

Who in one hollow, wedge-shaped line
Can fifty frightful "bulls" combine,
Reset and make them worse each time?

The Operator.

To lift whose ads. you can't begin,
And who, with self-complacent grin,
Leaves out the words that "won't go in?"

The Adman.

Who marks in commas just for fun,
And when the job is nearly run
Finds errors plain as noonday sun?

The Proofreader.

Who abhors monotony,
Each page a different length must be?
Who hides his string-ends carefully?

The Make-up.

Who bends the chase like Cupid's bow,
And when the type moves to and fro,
Who plugs a quad and lets her go?

The Stoneman.

Who puts the form on wrong-end-to,
Who sets his guides a mile askew
And can't tell pink from Prussian blue?

The Pressman.

When quoin or key on half-tone lies,
Who starts the press with dreaming eyes
And feeds the sheets in cornerwise?

The Feeder.

Who cleans the brayer with a spade,
And thinks he knows the bloomin' trade;
Whose ways are in his name betrayed?

The Devil.

Who sweetly lauds his fellow's art,
And flawlessly performs his part;
Whose work defies the critic's dart?

Why, I don't believe I've met the gentleman.
—Paul J. Peters.

LADY GODIVA TO THE RESCUE.

"It was a long and tedious speech," said Simeon Ford, "but I listened attentively. I like to have people listen to my speeches, you know, and turn about is fair play. Well, I'm glad I did listen, because if I hadn't, I'd have missed one of the best windups I ever heard.

"And now," said the speaker, just as we were all ready to drop off to sleep, "as Lady Godiva remarked when she was returning from her ride, I am drawing near my clothes." — *Everybody's*.

NEWSPAPER WORK



BY O. F. BYXBEE.

Editors and publishers of newspapers desiring criticism or notice of new features in their papers, rate cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects, to O. F. Byxbe, 3286 Malden street, Chicago. If criticism is desired, a specific request must be made by letter or postal card.

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THE INLAND PRINTER

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RESULT OF AD-SETTING CONTEST NO. 26.—THE INLAND PRINTER'S last ad-setting contest, No. 26, was even more popular than the one preceding, there being 130 ads. submitted by 110 contestants. All but eight of this large number of compositors sent in their selections of the best ads., so that the vote is almost complete. The result shows a great unanimity of opinion, as the leading ad. is well in advance of the others. In compiling the vote of the contestants in this contest, as in those previously conducted, three points were accorded each ad. selected for first place, two points for second, and one point for third. The compositors were not allowed, however, to designate their own ads. for any of the places of honor. The names and addresses of the contestants, together with the numbers of their specimens, and their selections for first, second and third places are given herewith:

Specimen Nos.

		First Choice	Second Choice	Third Choice	Specimen Nos.	First Choice	Second Choice	Third Choice	
1	Ben J. Pruess, Davenport, Iowa	26	31	85	39	W. Rodney Padgett, Norfolk, Va.	18	65	84
2	E. R. Adamson, Belleville, Wis.	1	22	93	40	H. W. Hawley, Berkeley, Cal.	81	99	73
4	N. F. Whitmore, Exeter, Neb.	107	108	22	41	O. W. Green, Pawnee City, Neb.	84	10	71
6	R. H. Park, Weiser, Idaho	84	78	24	43	Owen A. Konchal, Little Falls, Minn.	10	85	39
7	Robert H. Fricke, Buffalo, N. Y.	22	11	71	44	Rice F. Gaines, Greenwood, Ark.	100	65	27
9	Ross F. Barr, Lancaster, Pa.	17	65	84	45	Fred Brown, Troy, Pa.	49	86	96
10	Warren S. Dressler, Camden, N. J.	84	78	35	47	Lucien S. Workman, Monticello, Mo.	56	18	26
11	R. W. Jackson, Red Oak, Iowa	65	27	39	49	George A. Payen, Monessen, Pa.	86	112	74
12	Carl White, Miles Station, Tex.	74	36	1	50	D. R. Green, Velva, N. D.	104	68	86
13	Clyde H. Bancroft, Iowa City, Iowa	58	104	29	51	Hubert B. Royce, Bristol, Conn.	18	107	69
15	Oliver C. Hulse, Freeville, N. Y.	30	26	18	53	Norman E. Kline, Flemington, N. J.	26	104	116
16	Benjamin P. Duffield, Camden, N. J.	78	11	58	54	James D. McCusker, Niagara Falls, N. Y.			
17	H. C. Kendall, Dodgeville, Wis.	84	72	94	56	George H. Mentzer, Emmitsburg, Md.	78	24	84
18	Samuel J. Griver, Philadelphia, Pa.	78	68	81	57	Samuel W. Baker, Coshocton, Ohio	84	65	85
19	Clarence Mattingly, Wilmington, N. C.				58	Oliver B. McLund, Brooklyn, N. Y.	84	81	73
20	L. E. Ovenden, Pawnee City, Neb.	23	24	27	59	C. Bert Cook, Selma, Cal.	78	35	130
21	A. G. Hallett, East Liverpool, Ohio	68	11	71	60	Howard B. Davenport, Pontiac, Mich.	26	74	86
22	Ernst B. Fiedler, Baltimore, Md.	58	73	60	61	L. M. Turner, Lilienople, Pa.			
23	Frank P. Gray, Pittsfield, Mass.	86	74	20	63	J. M. Thompson, Brockton, Mass.	58	23	65
25	John Budge, South Berkeley, Cal.				64	Ed. Rising, Hanford, Cal.	84	92	27
26	A. E. Ely, Petoskey, Mich.	73	22	117	65	George J. Johnson, St. Johns, Mich.	35	84	78
27	Joseph Cathriner, Coffeyville, Kan.	84	112	81	66	John B. Grosskopf, Petoskey, Mich.	93	37	81
28	Arthur B. Brown, Fort Pierce, Fla.	68	67	18	67	Ira Lean Evans, Concord, N. H.	104	13	3
29	William Linn, Parkersburg, W. Va.	68	112	23	69	Frank T. Kercheval, Caney, Kan.	68	58	23
30	A. W. Beveridge, Baltimore, Md.	73	65	112	70	Arba Clarke, New York, N. Y.	84	108	72
31	William J. Murphy, Detroit, Minn.	83	81	108	72	Harvey J. Burgess, St. Johns, Mich.	68	81	84
32	George B. Campbell, Hammond, La.	78	58	92	73	Winfred Arthur Woods, Worcester, Mass.	81	97	96
34	W. R. Maginnis, Aurora, Ill.	84	104	24	74	Edw. E. Brockmann, Steger, Ill.	84	73	108
35	J. E. Salisbury, Newark, N. J.	81	84	74	75	Norton P. Lewis, South Haven, Mich.	68	65	22
36	Harry D. Flory, Pawnee City, Neb.	10	24	26	76	Charles E. Wing, Chattanooga, Tenn.	81	67	78
37	H. C. Hassler, Pawnee City, Neb.				77	Edw. Vandersluis, St. Cloud, Minn.	84	125	129
38	William S. Kirkpatrick, Pawnee City, Neb.				78	T. Harvey Clinger, Philadelphia, Pa.	35	18	81
					79	Elmer H. Nelson, Storm Lake, Iowa	83	68	84
					80	H. P. Cartwright, Lexington, Ky.	78	128	103
					81	Robert P. Gottschalk, Laramie, Wyo.	27	39	108
					82	E. J. McHenry, Oakland, Cal.	78	123	67
					83	Howard F. Cluny, Fall River, Mass.			
					84	Harry Haime, Boston, Mass.	65	104	27
					85	W. L. Stanton, Fowler, Kan.	84	24	58
					86	M. Rotsaert, Portland, Ore.	68	104	126
					87	W. E. Jackson, Grenada, Miss.	78	92	93
					88	Willis W. Wade, La Crosse, Kan.	74	77	85
					89	John B. Larkin, Coraopolis, Pa.	104	80	116
					90	Charles S. White, Grenada, Miss.	58	104	92
					91	J. H. Bryant, Grenada, Miss.	90	78	104
					93	Louie Deprato, Grenado, Miss.	92	91	78
					94	Stacy Kitto, Dodgeville, Wis.	72	84	42
					96	C. C. Redd, Wilmington, N. C.	30	65	104
					98	Oren Hassel, Johnstown, Pa.	104	103	116
					99	W. A. Swain, Meridian, Miss.	108	84	78
					100	E. A. Frommader, Moline, Ill.	68	84	101
					101	H. B. Satterlee, Minneapolis, Minn.	35	84	18
					102	Oti E. Goble, Findlay, Ohio	100	74	67
					103	J. George Phillips, Silver City, N. M.	78	123	24
					104	Charles Washburn, Laramie, Wyo.	83	68	84
					105	Joseph C. Echols, Ardmore, Okla.	78	24	27
					106	M. J. Parker, Ardmore, Okla.	112	84	100
					107	C. H. Pollard, Chadron, Neb.	24	83	59
					108	M. R. Worley, Norfolk, Va.	18	81	71
					109	Hubert S. Foster, Elmer, N. J.	107	11	108
					111	Charles A. Spear, Lawrence, Mass.	23	18	10
					112	A. H. Barclay, Boston, Mass.	10	65	39
					113	Frank Tompkins, Verona, N. J.	18	65	104
					114	William C. Robertson, Marion, Ind.	74	77	83
					115	S. A. Rintelmann, Grand Rapids, Wis.	104	26	30
					116	Claude Syler, Vandalia, Mo.	117	112	103
					117	J. F. Moriarty, New Orleans, La.	18	83	108
					118	Frank Seither, New Orleans, La.	27	84	19
					119	Philip G. Decond, New Orleans, La.	65	72	27
					120	Henry E. Potthoff, New Orleans, La.	66	84	27
					121	George M. Stoops, Waynesburg, Pa.	76	84	78
					122	Arthur Jackson, Grants Pass, Ore.	93	67	68
					123	Harold M. Diggon, Victoria, B. C., Can.	108	81	39
					124	Ike Davis, Waterford, N. Y.	101	67	58
					125	S. A. Meyer, Harrisonville, Mo.	35	96	86
					126	F. M. Hayes, Denver, Colo.	116	68	81
					127	Walter D. Littlefield, Newburyport, Mass.	78	84	27
					128	Vance R. Noe, Estherville, Iowa.			

With so many ads. of nearly equal merit, which is often the case where so many are entered, it is quite remarkable that the winning specimen should have twenty-two per

cent of the largest possible vote. A full recapitulation of the selections follows:

Specimen No.	Points
1 84 Harry Haime, Boston, Mass.	67
2 78 T. Harvey Clinger, Philadelphia, Pa.	41
3 68 John B. Grosskopf, Petoskey, Mich.	35
4 104 Charles Washburn, Laramie, Wyo.	30
5 65 George J. Johnson, St. Johns, Wyo.	28
6 81 Robert P. Gottschalk, Laramie, Wyo.	27
7 18 Samuel J. Griver, Philadelphia, Pa.	24
8 58 Oliver B. McLund, Brooklyn, N. Y.	19
9 74 Edw. E. Brockmann, Steger, Ill.	17
10 24 Warren S. Dressler, Camden N. J.	16
11 27 Joseph Cathriner, Coffeyville, Kan.	16
12 26 A. E. Ely, Petoskey, Mich.	15
13 35 J. E. Salisbury, Newark, N. J.	15
14 108 M. R. Worley, Norfolk, Va.	15
15 83 Howard F. Cluny, Fall River, Mass.	14
16 24 Warren S. Dressler, Camden, N. J.	16
17 73 Winfred Arthur Woodis, Worcester, Mass.	12
18 112 A. H. Barceley, Boston, Mass.	12
19 86 M. Rotsaert, Portland, Ore.	11
20 23 Frank P. Gray, Pittsfield, Mass.	10
21 67 John B. Grosskopf, Petoskey, Mich.	10

the phrase, "long leaf." This is the first time that Mr. Haime and Mr. Grosskopf have been among the winners, but Mr. Clinger has figured prominently in three preceding contests, being second in contest No. 21, first in No. 22 and second in No. 23. Mr. Washburn, who is fourth in this contest, headed the list in the two preceding contests. Photographs of the three leading contestants are shown here-with, and brief biographical sketches follow:

Harry Haime was born at Bromsgrove, Worcestershire, England, in 1876. In 1893 he located in Buffalo, New York, afterward moving to Boston, Massachusetts, where he has been employed by several of the best houses in the printing trade of that city. He is now working on the Boston *Evening Transcript*.

T. Harvey Clinger was born in Philadelphia in 1870 and has always resided in that city. He learned his trade in the office of George S. Harris & Sons, and was employed there eleven years. For seven years he was connected with two of Philadelphia's leading newspapers, and the past four years has been managing the printing department of one of the city's largest manufacturers. All composition, imposition and presswork on catalogues, miscellaneous advertising, general office printing and the printing and making of folding boxes is under his direct supervision.

John B. Grosskopf was born in Pleasantview, Michigan, in 1885. While attending the Catholic school in Harbor Springs, Michigan, in 1898, he



HARRY HAIME,
First place.



T. HARVEY CLINGER,
Second place.



JOHN B. GROSSKOPF,
Third place.

WINNERS IN AD-SETTING CONTEST No. 26.

Nine points — Nos. 22, 92.

Eight points — Nos. 11, 72, 93, 107.

Seven points — Nos. 30, 100.

Six points — Nos. 39, 76, 116.

Five points — No. 85.

Four points — Nos. 1, 71, 77, 96, 101, 103, 117, 123.

Three points — Nos. 17, 49, 56, 66, 90.

Two points — Nos. 13, 31, 36, 37, 80, 91, 97, 99, 125, 128.

One point — Nos. 3, 19, 20, 29, 42, 59, 60, 69, 94, 126, 129, 130.

The arrangement of this ad. made it an extremely difficult one to display, and there is no question but that the best ad. won. The advertisers make a specialty of yellow pine, and this was the most important thing to display. The fact that their yellow pine is band sawn and long leaf is descriptive and of secondary importance (so far as ad. display is concerned). Nearly all the compositors displayed the whole clause. No. 78 is a good typographical arrangement and secured its large vote on this account. Of course, the ad. is a "lumber" ad., but "yellow pine" is much more specific. Nos. 104 and 65 bring out yellow pine by itself, but the name of the company is given too much prominence and they lack strength in contrast and general character of display. No. 58 has an unfortunate division of

learned to set type in the industrial department of the school, by devoting two hours a day from his regular studies to the work. During vacation he commenced work for the Harbor Springs *Republican*, and after remaining there five years, went on a "tourist" trip to St. Louis, Indianapolis, Detroit and other cities, returning to Petoskey after an eight months' jaunt, where he is in charge of the mechanical department of the *Petoskey Record*.

Some of the compositors who enter these contests are obliged to produce their specimens under extreme difficul-



The ORANGE LUMBER COMPANY

MANUFACTURERS OF

BAND SAWN, LONG LEAF

YELLOW PINE

We carry a good assortment of Yard Items and solicit your inquiries and orders



No. 128.— Set and printed under difficulties.

ties. Walter D. Littlefield, of Newburyport, Massachusetts, thus describes the conditions under which he worked in setting his ad. (No. 128):

I work in a shop where nine-tenths of the job work is factory blanks, news ink and news paper, with no facilities for really good work. In the thirty-five years of the shop's existence this is the first panel job ever

turned out. I had to go back alone in a spooky old shop two nights to do it. I had to hunt for everything I wanted by gaslight, and I had to kick the two hundred off by treadle on a clumsy Gordon, all in my own time. For the six-point outside rules, I had to use old cast-off column rule from the hell-box, bottom up, and I had to cut it in an old, loose-jointed lead-cutter, where I had to jerk and jerk before the thing would

handling of work, act in accordance with a broader knowledge which is thus obtained by coöperation. This is a condition which should be encouraged. Such organization is not in the nature of a trust—it is simply by such action that publishers obtain knowledge of what prices should be

THE ORANGE LUMBER COMPANY

Manufacturers of

Yellow Pine

BAND SAWN LONG LEAF

WHEN YOU WANT IT QUICK SEND US THE ORDER

Railroad and Export
Timber
Gotten Out
Promptly

We carry a good
assortment of
Yard Items
and solicit your
inquiries and orders

No. 84.—First place.

finally tear off. This left the edge pinched and twisted, so I took a hammer and a file and straightened out the corners as you see them. The two-point rule I had to use was the ordinary hair-line rule, bottom up, and all old rule, at that. As to the hair rules I used, you can see for yourself how old and battered they are. I overlaid and underlaid until all the corners punch, but the lead-cutter twisted and tore so that a perfect corner was impossible.

While Mr Littlefield's ad. only secured two points, still it is very creditably arranged and displayed. His selections for

charged in order to prevent doing business at a loss. R. W. Strong, in writing THE INLAND PRINTER, emphasizes this need when he says: "Newspaper men should get together on a system of living prices. There is no excuse for cutting each other's throats—the public does not demand it. I have tried it good and hard in its various phases, and am free to confess that a man who follows it is a jackass. For two years another newspaper publisher and I were engaged

WE CARRY A GOOD ASSORTMENT OF YARD ITEMS AND SOLICIT YOUR INQUIRIES AND ORDERS

THE ORANGE LUMBER COMPANY

Railroad and Export Timber Gotten Out Promptly When You Want It Quick Send Us the Order

MANUFACTURERS OF

BAND SAWN LONG LEAF YELLOW PINE

No. 78.—Second place.

first, second and third places were Nos. 78, 84 and 27, which shows that he recognizes good ads., as the first two are the leaders in the contest.

PUBLISHERS SHOULD GET TOGETHER.—Newspaper publishers have "everything to gain and nothing to lose" by getting acquainted with each other. In the years that have passed the custom has been to find out all the bad you

in trying to do work for the lowest rate, with the hope that soon one of us must perish from the face of the earth. As a matter of fact, we both made poor livings when we could have made good ones. Brothers, get together and establish living prices. I do not mean this in a national way—not a national octopus—but in a local way, each location to be governed by the cost of labor and material, of course."

THE

Orange Lumber Company

Manufacturers of

**Band Sawn Long Leaf
Yellow Pine**

Railroad and Export Timber
Gotten Out Promptly

WHEN YOU WANT IT QUICK
SEND US THE ORDER

We carry a good assortment
of yard items and solicit your
inquiries and orders

No. 68.—Third place.

could about your competitor and then vie with each other in seeing who could sling the most mud in the form of the most artistic and biting anathemas. Fortunately this barbarous age is passing and publishers in the smaller towns are consulting each other and in the larger towns they are forming organizations which make a study of conditions, and the members, in making prices and terms and in the

Mr. Strong also scores another point in favor of organization when he asks: "Should a country newspaper be conducted along charitable lines? After an experience of over twenty years in the business I am convinced that the charity act is ruinous. It not only cuts off a large source of revenue in a direct way, but it lowers the standard of the publication. Very few people appreciate getting some-

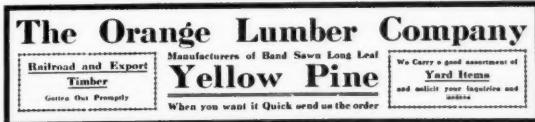
thing for nothing. Of course, there are a few exceptions in every case, but the fewer that are followed in newspaper work the better for all concerned. Any work done for or any notice published for any one, wherein the author is to receive gain, should be paid for; and it should be paid for at regular rates."



No. 104.—Fourth place.

THE growth of the New York *Sunday Times* has made it necessary for it to install a Cottrell special rotary press, with a capacity of four thousand handsome half-tone supplements per hour.

EASTER EDITIONS.—Most of the Easter editions were received too late for mention last month. Probably the best record for advertising is held by a paper published in "Egypt"—the Centralia (Ill.) *Sentinel*. Southern Illinois is known as "Egypt" and Centralia is termed the



No. 65.—Fifth place.

capital. The *Sentinel's* Easter number had a five-page ad, said to be the largest ad. ever published in the State. The issue consisted of 192 columns, 132 of which were ads. Other creditable Easter issues came from the St. Cloud (Minn.) *Times* and the Lake Geneva (Wis.) *News*.



No. 81.—Sixth place.

NEWSPAPER CRITICISMS.—The following papers were received, with requests for criticism, and brief suggestions are made for their improvement:

Unique Weekly, Risingsun, Ohio.—The arrangement of your pages makes the ready-print all the more apparent—it would be better to have the ready-print pages face each other, and those in ten-point opposite one



No. 18.—Seventh place.

another also. In the ads. there is a tendency to use too many kinds of display, and in some there are too many lines of relatively the same size.

El Cajon Valley News, El Cajon, California.—The *News* received comment in our March number. Your display of April 10 shows that you have good ideas on ad. display, and the presswork is very creditable.

Fort Pierce (Fla.) News.—Your "Special Boosters' Edition" of twenty-four pages was a big piece of work for three men to turn out in seven days, and the eleven full-page ads. no doubt taxed your resources. The

idea of a "Boosters' Edition" is a good one, but you should have taken more time and not rushed the mechanical work.

Idaho County Free Press, Grangeville, Idaho.—Extra-condensed gothic does not make a very good letter for double-column heads, but aside from this the make-up and ad. display are excellent.

Skagit County Courier, Sedro-Woolley, Washington.—If you would avoid running display heads of the same size side by side on the first page there would be practically nothing about your paper to criticize.

Trades Union Advocate, Kalamazoo, Michigan.—The ads. in your "Prosperity Edition" deserve favorable comment—the panel work is particularly neat and not overdone. The presswork on the supercalendered stock is excellent, but that on the news print appears to have been slighted.

Red Bluff (Cal.) News.—There is considerable improvement in the presswork over eight months ago. The line across the top of the first page, with its heavy black border, disfigures the paper—if this were removed and new type used for the heading it would be very creditable.

Junction City (Kan.) Union.—Your plate matter is handled so nicely that even an expert would have difficulty in determining which is plate



No. 58.—Eighth place.

and which is type. Heads and ads. are attractive and in good taste, but the presswork would be improved by a little more ink and more even distribution.

Blaine (Wash.) Journal.—Your "Homeseekers' Edition" is remarkable for its size (forty pages and cover) and the careful manner in which it was compiled and made up. These good features lose half their value, however, through the choice of stock, as the character of the half-tones required a supercalendered paper to secure the best results.

OWING to the large amount of space devoted to ad. display in the report of the contest, comments on other ads. submitted for criticism will be deferred until next month.

CLEVERLY WON "BEAT."

The secrets of the Berlin Conference in 1878 were obtained by the *Times'* representative in an ingenious manner. A clerk to the conference in the pay of the correspondent dined every night at a certain café. He spoke to no one, looked at no one, but, after hanging up his hat, devoted himself to his meal and an evening paper. At the same time another man (the correspondent) did exactly the same thing. They were evidently strangers, but they were both well known and well watched. The trick was so simple a Sherlock Holmes would have been baffled to discover it. These strangers' hats were on adjoining pegs; the correspondent took the clerk's with the secret documents hid in the lining, and the clerk took the correspondent's. This little juggling was continued night after night, and was never discovered.—*Weekly Telegraph*.

PROTEST AGAINST PATERNALISM.

We have been informed that a newspaper man of Ohio has just been threatened with having the second-class mailing privilege withdrawn from him, because he committed the crime of being unable to have more than ninety-five per cent of his subscribers paid up so far, as the Post-office Department has had the audacity to command that publishers should. (The "culprit" was reported to the department by a town postmaster, whom he offended by inadvertently omitting an item the postmaster wanted in.) When, oh when, will the newspaper publishers of the country get together and force the passage of laws which prevent a minor official from assuming the right to make such unreasonable and unlawful rulings and, for a time at least, to enforce them?—*Buckeye Informer*.

Written for THE INLAND PRINTER.

DEFINITE PLANS FOR INCREASING CIRCULATION

NO. IV.—BY O. F. BYXBEE.

HOW TO POPULARIZE A PAPER WITH THE CHILDREN.



N excellent way of making your newspaper popular with the masses, and increasing the street sales materially, is to "snap-shot" a few children at play on the street, care being taken that the same location is not visited more than once or twice, and at long intervals. A single column half-tone is made of the group, and a cross is marked over or under the portrait of the child that is selected as the prize-winner. This is to be printed on the principal local news page, with the caption "Who Knows This Child?" followed by the words: "If this little girl (or boy), whose picture was taken by one of our staff photographers, will call at the office of this paper, she (or he) will be presented with a crisp, new one dollar bill." The pictures are changed every day, and in a very short time every child in the town will learn to hunt for the picture of himself or of his playmates. The parents will buy the paper for this feature alone, and the children will prove excellent circulation agents. The identification of the child is very easy: The original photograph is preserved in the circulation department, and when the child presents himself to claim the dollar, a comparison with the picture will prove his identity. The scheme may be modified by inserting a picture only once or twice a week, preferably on Tuesdays and Saturdays, but it should always appear in the same place in the paper. Care must be taken



to prevent collusion between the party taking the photograph and the children or their parents. This is an excellent way to popularize your paper, and the effect is lasting.

SECURING SUBSCRIBERS BY MAIL.

There are no publications which have a greater problem for securing subscribers and increasing circulation than those which must look to the country at large for their patronage. Personal solicitation is practically out of the question, as the number of possible subscribers in any one town are so few that traveling expenses and hotel bills more than cover the revenue. Such publications are obliged to rely largely upon mail solicitation, and the plans devised are ingenious and effective.

No doubt the daily and weekly papers could use some of these plans effectively also, and one that has been found successful will be described. The *Novelty News*, of Chi-

cago, attaches to its subscription blank the coupon which is shown herewith, guaranteeing to refund the total amount of the subscription paid if the subscriber, after reading three issues, will say that the paper is not worth the money. The result of this plan is thus described by Mr. John C. Reddington, the business manager:

A 1681 GUARANTEE

Upon presentation of this slip after three issues of THE NOVELTY NEWS have been received (as per the attached subscription blank) THE NOVELTY NEWS Co. guarantees to refund \$1 if at the same time the subscriber, under same signature as on subscription blank, states that THE NOVELTY NEWS is not worth the money.

THE NOVELTY NEWS CO.
J. C. REDDINGTON,
Bus. Mgr.

"Our plan of attaching the guarantee slip to our subscription blanks has worked out very satisfactorily to us. As you know we are up against a hard game on the circulation question and we have found that the most satisfactory way of getting good subscribers is by circularizing strong lists with multigraphed letters and with such circular matter enclosed as may be pertinent to the class of people we are going after.

"For instance, when we circularize banks, we enclose facsimile letters from two or three well-known bankers of the country and we have found that this plan has worked very successfully with banking houses.

"Ten days ago we sent out a mail of eight thousand to the McKittrick list of advertisers. With this letter was enclosed a guarantee subscription blank, a miniature of the *Novelty News* and one or two circulars showing what some good business men of the country think of the paper as a help to them in their business. We are very glad to say that we have gotten back up to date about 350 paid subscriptions, which, as you can easily figure out, is four and one-half per cent. The money which we have received back from this list is enough to pay us for the cost of getting the mail out.

"We have sent out in the course of the last few months over ninety thousand of these guarantee subscription blanks. Of all the people who have paid their subscriptions, we have only one request for the refund of a dollar, and this is from a professional man who really misunderstood the nature of the publication. We feel safe in saying that the guarantee attachment goes very far toward insuring confidence on the part of the subscriber and at the same time we have no fear that we shall ever be requested to refund any of the money after the subscriber has had three numbers.

"We consider that a four and one-half per cent return is a good one. The returns vary greatly, however, with different letters and with different mailings. We sent out last fall what we considered a crackerjack letter and it only brought about one and one-half per cent returns."



Ovid Bell, head of the local committee.



President Childers in consultation with Mr. Sellers.



The chief clerk of the barbecue.

MEETING OF MISSOURI PRESS ASSOCIATION.

Fulton, Missouri, was selected for the forty-fourth annual meeting of the Missouri Press Association, which was held in that city May 12 to 14. It was a rather severe test on the editors to ascertain whether they attended their annual gatherings for business or pleasure. Fulton is an almost inaccessible town on a branch line of the Chicago & Alton railroad, with trains running bi-occasionally. Such attractions as there were it was easy to enjoy without interfering with business sessions. The mayor, in his address of welcome, referred to Fulton as being a "dry" town, and if there was a "blind tiger," his claws were very well concealed. The result was a demonstration that the editors came for business purposes only. They gathered in large numbers, attended every business session in a body, and, so far as ascertained, not one of them received so much as a scratch from the "tiger."

The meetings were of a most practical nature. The papers and discussions were right to the point, enlivened occasionally by differences of opinion, such as occurred when President Childers declared he ran his entire plant with a coal-oil engine at a cost of 20 cents a day. Several members questioned this statement and the president offered to prove his assertion by producing a picture of the engine.

The one great benefit of the meeting was the emphasis

placed on the importance to publishers of getting together and discussing their problems, and then working in harmony to secure better conditions. The association meetings are the first steps in the right direction, and if the editors will carry the same policy into effect in their home towns much practical benefit will follow. This thought was nicely emphasized by Mr. Lee Shippy, the "Kansas Poet," in his address, mostly in rhyme, on "The Grip of Good Fellowship."

The principal address of the occasion was made by Ewing Herbert, of the *Brown County World*, Hiawatha, Kansas, who lifted his audience out of the slough of hard-hearted, every-day business conditions to a point where the editors were exhorted to get their greatest satisfaction in life out of honoring others and from the glow which comes from seeing suggestions adopted which make for the general welfare.

An interesting feature of the convention was a large delegation of young men and women from the School of Journalism of the University of Missouri, headed by the dean of the school, Walter Williams. The students took a great interest in the proceedings and expressed themselves as having found the sessions exceedingly instructive.

The usual resolution was passed condemning the Government for printing corner-cards on stamped envelopes. All press and editorial associations pass these resolutions



Secretary Campbell discovers the camera.



Prominent members of "The Amalgamated Association of Also Theres."



J. W. Hyder, one of the prominent figures of the convention.

as a matter of custom, but it has no apparent effect. One of the members said that practically the same resolution had been passed by the editors at every meeting for the past twenty years. This, however, was pronounced a base libel.

There was an unusually large following of representatives of typefoundries, supply houses and newspaper men — so large a delegation, in fact, that the supply of "guest" badges was exhausted. Some of the more sensitive of these gentlemen objected to being termed "camp followers" and as a result a separate organization was formed, "The Amalgamated Association of Also Theres." It was proposed that branches of this parent lodge be formed at all meetings of press and editorial associations and similar gatherings.

The Fulton Commercial Club provided a continuous program of entertainment for those attending the convention, particular attention being given to seeing that the



Ewing Herbert, of Hiawatha, Kansas, the convention orator. He seemed glad to tell Missouri some things about Kansas.



Swain, of the *Republic*, who telegraphed his reports before they happened, and Editor Payne, who held back his paper three days.

ladies had a good time. After the closing session over forty carriages were provided by the citizens, and the delegates and guests were given a ride through the grounds of the colleges and State institutions, with which the city is well provided. What the editors talked about most as they departed, however, was the barbecue, where twelve tender lambs were roasted and served with the usual accompaniments.

The association will hold a midwinter meeting at Jefferson City, and Cape Girardeau was selected as the place for the next annual meeting in the spring of 1910.

The officers elected for the year were: President, C. M. Harrison, Gallatin; first vice-president, J. R. Lowell, *Democrat*, Moberly; second vice-president, E. L. Purcell, *Democrat-News*, Fredericktown; third vice-president, Ovid Bell, *Gazette*, Fulton; recording secretary, J. P. Campbell, *Prospect News*, Doniphan; corresponding secretary, J. K. Pool, *Courier*, Centralia; treasurer, H. A. Gass, *Missouri School Journal*, Jefferson City.

DESERVED IT.

Judge — "Why did you strike this man?"

Prisoner — "What would you do, Judge, if you kept a grocery store and a man came in and asked you if he could take a moving picture of your cheese?" — *Harper's Weekly*.

BOOK REVIEW



This department is designed particularly for the review of technical publications pertaining to the printing industry. The Inland Printer Company will receive and transmit orders for any book or publication. A list of technical books kept in stock will be found in the advertising pages.

"HOW FORTUNES ARE MADE IN ADVERTISING." — This little volume, whose dress is not as attractive as one would expect to find in a book containing so much inspiring material, is merely a collection of stories by Henry Harrison Lewis of the most interesting and instructive instances on record, showing how fortunes have been made through advertising. These stories have already appeared in *Success Magazine*, and they are well told, Mr. Lewis' descriptive powers being at their best in his recital of how huge sums of money have been garnered by the advertising methods of leading American and British manufacturers and corporations. In the same book Orva S. Duff contributes a collection of instances of "Great Successes." The student of advertising methods will find the book both entertaining and stimulating. It contains numerous portraits in half-tone and illustrations in line. Published by the Publicity Publishing Company, Chicago.

"LA PHOTOGRAPHIE AU CHARBON PAR TRANSFERTS ET SES APPLICATIONS." — The difficulties — which, by the way, are more apparent than real — that confront the photographer who seeks a more artistic effect in his pictures than is obtainable by the use of albumen paper are clearly explained in this new book, by G. A. Liébert, a well-known French authority. It contains a detailed description of all the operations of carbon printing, with several illustrations in the text and a fine carbon print as frontispiece. The preface, which is written by A. Liébert, reviews the progress of carbon printing from the year 1876, when the first edition of "Traité de Photographie au Charbon" appeared, to the present time. "It is to be hoped," says Monsieur Liébert, "that this admirable process will soon be generally used. . . . For twenty-five years it was customary to have brilliant images printed on albumen and gelatin surfaced papers; the public would have no other, because they had been accustomed for so long to that kind of photography. Gradually, however, the public taste is becoming purer. We are getting tired of fugitive images, and we must familiarize ourselves with the carbon process, which produces images that are irreproachable in fineness and modeling, and still have the advantage of being absolutely permanent. . . . In spite of this, many professionals as well as amateurs still hesitate to take up the carbon process, supposing that it is full of difficulties. This is why it seems that a new work on this subject, well conceived and as complete as possible, will be found of use to all those who desire to take up the carbon process, and put at their disposal a detailed course of procedure and its applications, so that they may be saved from groping in the dark." The book, which is printed wholly in French, contains 283 pages, in paper covers, and is issued from the press of Gautier-Villars, Bibliothèque Photographique, 55 Quai des Grands-Augustins, Paris. Price, \$2. For sale by The Inland Printer Company.

TWO HOURS MORE OF DAYLIGHT.

The clamor for more daylight in which to do the work of the world is assuming concrete shape. President Murdock, of the Queen City Printing Ink Company, of Cincinnati, has joined this movement—is its leader in Cincinnati—and is urging his friends to wake up, as it were. With the assurance that if you "read it twice you will become an enthusiast," Mr. Murdock is mailing the following circular to his acquaintances:

"If, on May 1 of each year, the standard of time throughout the United States was advanced two hours, so that what is now 5 o'clock became 7 o'clock, etc., and changed back to our present standard on October 1, it would add greatly to the health, comfort and pleasure of all, through the summer, without necessitating *any change* as to daily habits, or create any more confusion than if a Western man went to some point East, having a time one or two hours faster than that to which he was accustomed, but would give two hours additional light for recreation and health-giving exercise, and the use of two of the coolest and best hours of the day for labor. Americans, in this manner, would obtain what those in England greatly enjoy to-day, namely, *two additional hours of light*.

"This would leave the same number of hours for business and sleep as now, and would give two better hours for the day's work, and two additional hours of daylight to the evening hours, which to-day are too short to be of much benefit to those living any considerable distance from their

TAKING TIME BY THE FORELOCK.



Policeman (promoting daylight-saving movement) — "Here, old fellow, move on a couple of hours!" — W. C. Young, in *Chicago Daily News*.

place of business, and, as the hours after business are the only portion of the week-day devoted to pleasure and exercise, the lengthening of same would be appreciated by all.

"Nothing is more conducive to health than outdoor exercise, such as ball, tennis, golf, boating, bathing, gardening, etc., so why not readjust the hours devoted to business, sleep and pleasure to the benefit of all?

"Thousands of families would, under these circumstances, move into the country or suburbs, who are now held back by the fact that the men at the present time could not reach their homes until too late to get much benefit from a move of this kind.

"As elderly persons and children are given to early rising, the breakfast hour will become more regular, and many annoyances of to-day will be avoided, and, during the heated term, it should prove of special benefit to the school children.

"As a rule, nearly every proposed rule, law or custom works a positive injury or hardship to many, who club together and bring about much opposition; it delays and discourages those interested in its passage, but, in this case, as no property is destroyed or depreciated, no one can be interested in opposing it, and it is one of the few changes that could be made to benefit all citizens of each and every State in *exactly the same proportion*, and not call for the expenditure of money by the Government, State or people. Railroads would not be compelled to change their timetables, as all trains would leave in future at the same hour as to-day. Local travel would be greatly increased, additional money put in circulation by the purchase of such things as are used for pleasure and recreation, and additional value would be given to what already exists in the way of parks, playgrounds, gardens, resorts, boating and bathing facilities, tennis courts, automobiles, carriages, bicycles, etc.

"In England, though they enjoy in summer time the benefits to be derived from a movement of this kind, they are endeavoring to establish a custom to more closely follow the movements of the sun, which would enable them to gain millions of dollars paid out each year for artificial light. This change is being opposed, however, by every gas and electric-light company, and their stockholders in every village and hamlet throughout the kingdom, so that the proposed movement in America should not be confused with that being agitated in England, and should be accomplished at a comparatively early date, from the very fact that it injures none and would be of great benefit to millions.

"To be beneficial and not confusing, it is necessary that the law or custom become universal throughout the United States. It has no political significance, so all should lend their aid to the movement. Talk it up. See that your friends thoroughly understand it. Remember that millions in England, for centuries, have been accustomed to exactly these same hours and its benefits. If you do not need these additional hours for recreation yourself, aid in obtaining it for those who do."

SELFISHNESS NOT GREED.

In selling we have all learned that a policy of getting all we can, and giving as little as possible in return, does not pay.

That the way to get more is to give more.

That sooner or later we get nothing for nothing.

And labor should be taught these same principles by advertising, education.

We have all found that men buy what is to their selfish interest to buy, and if they do not see it at first we advertise, educate them to it.

Labor will do what is to its selfish interest to do, and if it don't see it at once we should advertise, educate, the laboring class to it.

It is perfectly scientific to be selfish.

But we must remember that there is a vast difference between selfishness and greed.

Selfishness rocks the cradle and greed robs it.—David Gibson, in *Common Sense*.

THERE is such a thing as being so white that people are ashamed to skin you.—*Common Sense*.

THE PRINTER AND HIS ADVERTISING.*

BY HOMER J. BUCKLEY,

Chairman, Committee on Advertising, Ben Franklin Club of Chicago.



T his time I will treat my subject only in a broad way, imparting certain principles which are the basis of success in the printing business, and offering a few practical suggestions. Advertising has become the greatest factor in modern salesmanship and successful business building, solely because of the attitude toward advertising taken by the business world. Back of advertising, however, there must be some kind of personal co-operation to make it successful. Printers have things to tell, which, if told rightly, would make a very powerful impression for business upon their prospective customers, but unfortunately most of them deal in dry and lifeless stereotyped phrases. They are unable to comprehend the business value of a broad human way of presentation. They are too much concerned with the details of price to give time to the underlying relation of their business to the commercial world and the arguments which fundamentally build their trade.

Mere figures and dry facts and technical details are repellent and lack force. But the man who knows human nature (and it's the same the world over) and who knows his business, can take these figures and technical details and make out of them an appeal which can scarcely escape attention and consideration, and will be understood and appreciated by every one.

Over seventy-five per cent of all orders the printers have in their shops right now will be used by their customers to get orders through the mail. And yet, with this strong evidence before them, they are the slowest of all classes of business men to appreciate the great value of their own product in securing business for themselves.

Printers — more than any other class of business men — need to be educated in advertising their own business. Look around among the trade and you will note, with but very few exceptions, that they remain in the same limited sphere, year after year, satisfied with what they can pick up on cut-rate competition, or through personal friendship. Why is it — many of them brainy, capable fellows, too? The answer is simple. Their business needs systematic advertising.

What kind of advertising then is the best for the printer? General advertising is always good, but the follow-up system (direct to your prospects) is by long odds the most effective — if not the most economical. Much has been said pro and con on the subject of follow-up, and just put this down for a fact, wherever a follow-up system has not made good it is due almost entirely to the character of "meat" offered, rather than the system being wrong.

To make a follow-up system a means of increasing your business, you must make every piece of literature, card or letter tell your prospect something about your product that will increase his desire to have it for his own. You must make him feel that your service is personal and that his interest is paramount.

I have always been a great believer in the human element in business, and my very first efforts directed toward any prospect are with a view to convince him that I am his friend; to secure his confidence, which is the basis of all successful business building; to gain his good will, which I try to make him feel is more important than his order;

appeal to his judgment and make him believe in you, and that you are doing a real service in selling your product. After all, it is only a matter of producing good goods at a fair price that permits you to make a legitimate profit, and convincing your prospect that you can and will serve him better than any one else can or will. Always say what you can do and do what you say and you'll get the best advertising that you can invest in satisfied customers. Every printer needs boosters to constantly increase the volume of business.

Deal square. Remember the old Indian saying still holds: "If the white man fool Indian *once* — shame on white man. If white man fool Indian *twice* — shame on Indian."

A follow-up system is not something for a day or month. Once you start it make it a part of your business; never let up; keep a constant flow of good stuff going out to your prospects; do it systematically; offer creative suggestion wherever advisable; show them you can give an intelligent service. That's sowing good seed, which is bound to bear good fruit. The work of your representatives will be easier and more effective and your name and trademark will become synonymous with productive printing matter.

Never talk cheap prices — it cheapens yourself, and you lose more good business than you gain bad business. A business man does not go to a physician just to have his prescriptions written cheaply, neither does he select his lawyer because his fee is less than some other fellow's.

Attacking the work of a competitor is never good advertising. Even the man who has the best of argument brings suspicion on himself and offends the taste of many possible customers.

Don't undertake a job that you can't do *right*, and this calls to mind a mistake many printers are making. Many of their direct-to-the-consumer customers are using letters in connection with other advertising matter. Anxious to get all the business you can, you take the order and print the letter in your plant in the old crude way of silk on the grippers. The customer meets with difficulties in matching in names; becomes dissatisfied; he loses confidence in you and eventually transfers all his business. The same is true of the concern specializing in letters. Some of them take on booklet and other work when they are absolutely unfit for it, and turn out a poor job at the best.

This is an age of specializing. Keep strictly within the confines of your line; fight for it hard all the time — there's where your profit is.

Now, in conclusion, let me repeat the words of the wise man: "Always so conduct your relations with your fellow-men, that if any bitterness or misunderstanding arise, the apology will be due from the other fellow."

A NEWS-STAND ROMANCE.

An American Boy, weary of Sporting Life, was on an Outing, when he met the Modern Priscilla, a Popular member of the Smart Set. He declared his love at Sunset and told how much he longed for Suburban Life and Good Housekeeping. She was at that time impressed with a Scientific American, an ardent exponent of Physical Culture. The other Outlook seemed more favorable, however, and she decided to become the Youth's Companion and have her own House and Garden, even though it should entail Dressmaking at Home. They went to the Judge and were married. They then decided to Travel, and set out across the Pacific followed by Everybody's good wishes for Success in Life.—*Success Magazine*.

* From an address delivered at the monthly dinner of the Ben Franklin Club of Chicago, May 13, 1909.

QUESTION BOX



This department is designed to furnish information, when available, to inquirers on subjects not properly coming within the scope of the various technical departments of this magazine. The publication of these queries will undoubtedly lead to a closer understanding of conditions in the trade.

All requests for information demanding a personal reply by mail should be accompanied by a self-addressed, stamped envelope.

LABEL DIES (447).—“Will you kindly inform me where I can procure cutting dies for cigar price labels, which are attached to the box?” *Answer.*—From George Van Pelt, 45 Huron street, Chicago.

MILLERS’ PAPER BAGS (477).—“Will you kindly send us the names of firms manufacturing paper bags for the use of millers who manufacture graham flour, corn meal, etc.” *Answer.*—Write the Cleveland-Akron Bag Company, Cleveland, Ohio.

BRASS TYPE (473).—“Where can I secure brass type for book-stamping and case-lettering?” *Answer.*—Write to the Inland Type Foundry, St. Louis, Missouri, and to Missouri Brass Type Foundry, same city.

STEREO OUTFIT (472).—A “Provincial Reader” (Canada) asks: “Will you inform me how I can fit up and operate a small stereo plant suitable for labels? The largest size I will require is 3 by 5 inches.” *Answer.*—Miller & Richards, Toronto, Canada, can supply you with such an outfit.

MACHINE FOR SIGNATURE STUFFING (470).—“Will you inform me if there is a machine in use for inserting the different sections of a large newspaper into one fold?” *Answer.*—A machine for that purpose has been built by the Standard Assembler Company, 323 Dearborn street, Chicago.

HEMPLE QUOIN (445).—“Would you kindly inform us where to obtain a quoins called a No. 1 Hempel quoins? This quoins has a nut in the center, and is tightened up with a very thin wrench.” *Answer.*—The Hempel quoins is sold by the Challenge Machinery Company, Grand Haven, Michigan, and 127 Market street, Chicago.

UNTARNISHABLE METAL-ALLOY MIRROR (443).—“On page 99 of the “Handbook of Photoengraving,” which you publish, mention is made of an untarnishable metal-alloy mirror. Can you inform me where such a mirror may be obtained?” *Answer.*—This may be secured through the Williams Lloyd Machinery Company, 337 Dearborn street, Chicago.

BANK-CHECK COVERS (441).—In the answer to this inquiry, published in the April number, the name of Gane Brothers, 116 Market street, Chicago, was given erroneously as a manufacturer of these goods. This firm, however, furnishes the leather for this purpose, being one of the largest makers of bookbinders’ machinery and materials in this country.

PRINTING ON TIN (395).—“We have an inquiry for a press for printing on tin. The printing is to be a label on the stock for a five-gallon can. Give me the addresses of

makers of such presses?” *Answer.*—Work of this character is done by lithography on rubber offset presses. Fuchs & Lang, 29 Warren street, New York, and the Potter Printing Press Company, Plainfield, New Jersey, manufacture presses for this work.

PAPER-DRILLING MACHINES (471).—“We should like to know the address of the makers of the Sparks paper-drilling machine. At the same time the address of a dealer handling any similar device.” *Answer.*—The Sparks round-holing machine is made by the United Printing Machinery Company, 246 Summer street, Boston. The Berry cutter does work in a manner somewhat similar to the Sparks machine. It is handled by D. H. Champlin, 160 Adams street, Chicago.

TO MAKE A TRANSPARENT LABEL (449).—“We have a number of glass paper-weights with which we had trouble making the label adhere to without showing the paste or air cells beneath it. Please advise us what kind of paper to use so that the labels will appear transparent, and what to use to make them stick.” *Answer.*—Use a thin waxed paper or a transparent parchment. These papers may be procured from dealers. A library paste thinned with water will make them adhere. Clean the glass previously with alcohol.

EMBOSSING PRESS (446).—“Please give me the address of firms which manufacture machinery for the production of steel-die embossed stationery. I am considering going in a small way into this work of making embossed stationery.” *Answer.*—It is presumed you will do the embossing and stamping by hand, and do not contemplate the introduction of power machinery. M. M. Kelton’s Son, 175 Elm street, New York, and A. R. King Manufacturing Company, Kingston, New York, make excellent hand presses for this work.

ROUND-HOLING MACHINE (410).—“Is there a paper-drill made that will turn out work neatly without rough edges? If so, please give us the name of the manufacturer.” *Answer.*—D. H. Champlin, 735 Stock Exchange building, Chicago, Illinois, is the agent for the Berry Paper Punching Machine, which cuts holes in paper in bulk up to three-quarters inch in diameter. This is a rotary tabular cutter, having a bit operating in the center in a reverse direction to the outer cutting edge, the cuttings or “core” being automatically ejected while in use.

PRINTING-PLATES MADE WITH HORIZONTAL LINES (424).—“We would like you to advise us whether you are familiar with a process by means of which printing-plates are obtained by the aid of parallel lines. These lines are arranged horizontally and the varying thicknesses of them produce the picture.” *Answer.*—You have probably in mind the Akrograph, a reference to which has been made from time to time in THE INLAND PRINTER. You should write to N. S. Amstutz, Route 4, Box 3, Valparaiso, Indiana, who will give you full information regarding this machine and its capabilities.

STEEL ENGRAVERS (422).—“Will you kindly furnish me with a list of engravers who do printing from steel plates, such as the production of stamps, bonds, stock certificates, etc.” *Answer.*—American Bank Note Company, Trinity place, New York; John A. Lowell & Co., Boston, Massachusetts; Franklin Lee Bank Note Company, 142 Broadway, New York; International Bank Note Company, 18 Broadway, New York; New York Bank Note Company, 75 Sixth avenue, New York; Columbian Engraving Company, 331 Dearborn street, Chicago; Western Bank Note & Engraving Company, 60 East Twentieth street, Chicago, and William Freund & Sons, 45 Randolph street, Chicago.

TRADE NOTES



Brief mention of men and events associated with the printing and allied industries will be published under this heading. Items for this department should be sent before the tenth day of the month.

ORGANIZATIONS OF PRINTING AND ALLIED TRADES.

AMERICAN NEWSPAPER PUBLISHERS' ASSOCIATION.—President, Herman Ridder, New York *Staats-Zeitung*; Vice-President, Bruce Haldeman, Louisville *Courier-Journal*; Secretary Elbert H. Baker, Cleveland *Plain Dealer*; Treasurer, W. J. Pattison, New York *Evening Post*; Manager, Lincoln B. Palmer, World building, New York city; Chairman Special Standing Committee, H. N. Kellogg, Tribune building, Chicago, Ill.

CANADIAN PRESS ASSOCIATION.—President, L. S. Channell, *Record*, Sherbrooke, Que.; First Vice-President, J. F. Mackay, *Globe*, Toronto, Ont.; Second Vice-President, C. W. Young, *Freelholder*, Cornwall, Ont.; Secretary-Treasurer, J. R. Bone, *Star*, Toronto, Ont.; Assistant Secretary, J. H. Cranston, *Star*, Toronto, Ont.

NATIONAL EDITORIAL ASSOCIATION OF THE UNITED STATES.—President, Will H. Mayes, *Bulletin*, Brownwood, Texas; First Vice-President, A. Nevin Pomery, *Franklin Repository*, Chambersburg, Pa.; Second Vice-President, R. E. Dowdell, *Advocate*, Artesian, S. D.; Third Vice-President, Frederick P. Hall, *Daily Journal*, Jamestown, N. Y.; Corresponding Secretary, Wm. F. Parrott, *Reporter*, Waterloo, Iowa; Recording Secretary, R. H. Walker, *Democrat*, Athens, Ala.; Treasurer, Will Curtis, *Star Courier*, Kewanee, Ill.; Poet Laureate, W. E. Pabor, *Florida Agriculturist*, Jacksonville, Fla.; Flag Custodian, C. F. Lehman, *Herald*, Hallettsville, Texas; Editor and Publisher of Official Paper, B. B. Herbert, *National Printer-Journalist*, Chicago, Ill.

FEDERATION OF TRADE PRESS ASSOCIATION.—President, David Williams, *Iron Age*, New York city; Vice-President, C. V. Anderson, *Root Newspaper Association*, St. Louis, Mo.; Secretary-Treasurer, John Clyde Oswald, *American Printer*, New York City.

UNITED TYPOTHETAE OF AMERICA.—President, E. Lawrence Fell, 518 Ludlow street, Philadelphia, Pa.; Vice-President, Wilson H. Lee, New Haven, Conn.; Treasurer, A. M. Gossbrenner, Indianapolis, Ind.; Secretary, John Macintyre, Bourse building, Philadelphia, Pa.

PRINTERS' LEAGUE OF AMERICA (New York Branch).—President, Charles Francis; Vice-President, J. William Walker; Recording Secretary, William H. Van Wart; Treasurer, B. Peele Willett; Corresponding Secretary, D. W. Gregory, Room 2, 75 Fifth avenue, New York city.

INTERNATIONAL ASSOCIATION OF PHOTOENGRAVERS.—President, H. C. C. Stiles, Maurice Joyce Engraving Company, Washington, D. C.; Vice-President, H. A. Gatchel, Gatchel & Manning, Philadelphia, Pa.; Secretary, Frank H. Clark, Eclipse Electrotype & Engraving Co., Cleveland, Ohio; Treasurer, John C. Bragdon, John C. Bragdon Company, Pittsburgh, Pa.

INTERNATIONAL TYPOGRAPHICAL UNION.—President, James M. Lynch, Newton Claypool building, Indianapolis, Ind.; First Vice-President, George A. Tracy, Room 123, 787 Market street, San Francisco, Cal.; Second Vice-President, Hugo Miller, Newton Claypool building, Indianapolis, Ind.; Third Vice-President, Daniel L. Corcoran, 97 Cornelia street, Brooklyn, N. Y.; Secretary-Treasurer, J. W. Hays, Newton Claypool building, Indianapolis, Ind.

INTERNATIONAL PRINTING PRESSMEN'S AND ASSISTANTS' UNION.—President, George L. Berry, Rooms 702-705 Lyric Theater building, Cincinnati, Ohio; First Vice-President, Peter J. Dobbs, 1063 Bedford avenue, Brooklyn, N. Y.; Second Vice-President, M. H. Flannery, 14 Custom House court, Chicago, Ill.; Third Vice-President, Peter J. Breen, 76 Lafayette street, New York, N. Y.; Secretary-Treasurer, Patrick J. McMullen, Rooms 702-705 Lyric Theater building, Cincinnati, Ohio.

INTERNATIONAL BROTHERHOOD OF BOOKBINDERS.—President and General Organizer, Robert Glocking, 132 Nassau street, New York; First Vice-President, Joseph A. Prout, New York city; Second Vice-President, Miss Rose Kelleher, San Francisco, Cal.; Third Vice-President, Louis Stark, Washington, D. C.; Secretary-Treasurer, James W. Dougherty, 132 Nassau street, New York city; Statistician, Harry G. Kalb, 826 Division street, Indianapolis, Ind.

INTERNATIONAL PHOTOENGRAVERS' UNION OF NORTH AMERICA.—President, Matthew Woll, 6216 May street, Chicago, Ill.; First Vice-President, Andrew J. Gallagher, San Francisco, Cal.; Second Vice-President, Edward J. Shumaker, Pittsburgh, Pa.; Third Vice-President, P. J. Brady, New York, N. Y.; Secretary-Treasurer, Louis A. Schwarz, Philadelphia, Pa.

INTERNATIONAL STEROTYPIERS' AND ELECTROTYPIERS' UNION.—President, James J. Freil, 1839 Eighty-fifth street, Brooklyn, N. Y.; Vice-President, J. Fremont Frey, care *News*, Indianapolis, Ind.; Executive Board, the foregoing, and August D. Robrahn, Chicago, Ill.; M. J. Shea, Washington, D. C.; George W. Williams, Boston, Mass.

SHOW PRINTERS' ASSOCIATION.—President, Charles W. Jordan, Chicago, president of the Central Show Printing and Engraving Company; Vice-President, James Hennegan, Cincinnati; Treasurer, H. J. Anderson, Cincinnati; Secretary, Clarence E. Runey, Cincinnati.

NATIONAL PAPER TRADE ASSOCIATION.—President, W. F. McQuillen, Boston, Mass.; First Vice-President, E. U. Kimbark, Chicago; Second Vice-President, John Leslie, Minneapolis; Secretary, T. F. Smith, Louisville, Ky.; Treasurer, E. E. Wright, New York city.

EMPLOYING PRINTERS' ASSOCIATION OF NEW ORLEANS.—President, William Pfaff, of Searcy & Pfaff; Vice-President, Frank P. Hyatt; Secretary-Treasurer, Geo. M. Upton.

BEN FRANKLIN CLUB OF CHICAGO.—President, W. J. Hartman; Vice-President, Wm. A. Grant; Treasurer, Julius C. Kirchner; Secretary, F. I. Ellick, 1327 Monadnock block, Chicago, Ill.

FRANKLIN CLUB OF WISCONSIN.—President, George H. Owen; Vice-President, M. C. Rotier; Treasurer, P. H. Bamford; Secretary, Charles Gillett, 203-204 Montgomery building, Milwaukee, Wis.

EMPLOYING PRINTERS' ASSOCIATION OF TEXAS.—President, George M. Courts, Galveston; Treasurer, Robert Clarke, San Antonio; Secretary, Marvin D. Evans, Fort Worth.

WESTERN MASTER PRINTERS' ASSOCIATION.—President, Seneca C. Beach, of Manz & Beach, Portland, Ore.; Vice-President, J. M. Anderson, Sacramento, Cal.; Secretary, A. B. Howe, Pioneer Bindery and Printing Co., Tacoma, Wash.; Treasurer, L. Osborne, San Francisco, Cal.; Assistant Secretary, E. R. Reed, Portland, Ore.

ASSOCIATED BILLPOSTERS AND DISTRIBUTORS OF UNITED STATES AND CANADA.—President, George L. Chennell, Columbus, Ohio; Vice-President, Walter S. Burton, Richmond, Va.; Treasurer, Clarence U. Philey, St. Joseph, Mo.; Secretary, Charles Barnard, Suite 609, Rector building, Chicago, Ill.

FRANKLIN PRINTING TRADES ASSOCIATION OF SAN FRANCISCO (an advisory organization composed of employing printers, employees, paper dealers, type-founders, inmakers, etc.)—President, Charles A. Murdock; vice-president, I. O. Upham; treasurer, Gratian Phillips; secretary, George B. Goodhue, 343 Front street, San Francisco, Cal.; executive committee, George F. Neal, John Kitchen, Jr., Frank Abbott.

DAILY NEWSPAPER AT SEATTLE EXPOSITION.—S. H. Stevens, a well-known Alaskan newspaper man and owner of the *Nome Gold Digger*, will publish as its fair edition the *Exposition Daily Gold Digger*. A first-class plant has been secured, so that visitors may see in detail how a modern daily is produced. Mr. Stevens' special mission is the promotion of the interests of Alaska.

SUSPENDS EVENING EDITION.—Printerdom without the classic circles of the Hub was surprised on May 1, when the *Boston Herald* announced the suspension of its evening edition. At one time it was reputed to be one of the great newspaper properties, but for a few years there have been rumors afloat of decaying influence and lessened receipts. The gossips of "Pi alley" had it that the sheet had gone over to "Standard Oil."

ANOTHER PRINTERS' JOURNAL IN THE FIELD.—Of the making of papers for printers there is no end. *The Printing Trades Magazine*, "official organ of the Allied Printing Trades Council of St. Louis and vicinity, East St. Louis, and the Tri-cities," is the latest aspirant for honors. It is issued monthly, and its forty pages contain a fair showing of advertisements, with much reading matter that must interest its particular clientèle.

MR. HERBERT L. BAKER, old-time contributor to *THE INLAND PRINTER*, and for many years general manager of the *Unity Company*, is now manager of the sales department of the C. B. Cottrell & Sons Company. Mr. Herbert has a long and varied and successful career in all departments of the printing art, and when he turns this accumulated experience to specialization in the way he has, results of the most satisfactory kind are bound to follow.

PENSIONS FOR ROMAN PRINTERS.—Prominent among the matters which the union printers of Rome have under discussion just now is that of granting old-age pensions to their members. It is proposed that after fifteen years' membership the pension shall be 24s. a month, after twenty-two years, 36s., and after thirty years, £2 8s. a month, or nearly 12s. a week, a sum which would probably go a good way toward keeping the average Italian workman.—*British and Colonial Printer and Stationer*.

UNIONS SEEK INJUNCTIONS.—The pressmen's and pressfeeders' unions of Toronto, Ontario, having seceded from the international union, and a number of craftsmen remaining loyal to the parent body, a family squabble ensued, during which the courts were appealed to. Those remaining with the international sought an injunction restraining the seceders from interfering with the funds, books, documents and other property of the international

union pressmen. They also ask the court to officially declare that the dissidents are no longer members of the international body.

TYPOTHECÆ CONVENTION.—Ignoring or sidestepping the claims of Rochester and Cleveland, the executive committee decided to hold the convention of the United Typothetæ at Detroit the week of July 12. On that or the following day the executive committee will meet, and the convention be opened on Wednesday, July 14. As the fares of secretaries of local typothetæ are paid by the organization for the first time, it is expected these officials will be at Detroit in force and will seek to enhance their efficiency through the medium of some form of organization.

JOURNALISM AT SPOKANE.—A course in practical journalism will begin on September 13 at the Spokane (Washington) College. The local newspapers will coöperate with the college. The lecturers will be men in and out of the profession who have had years of training and experience. Students will be instructed in the various styles of writing for the press, and will be given practical training in the various branches, including the make-up of a newspaper and the work in the composing-room, methods of conducting the circulation and advertising departments, and of soliciting, collecting and general management.

PRINTERS MAKE \$1,000 ON BALL.—Philadelphia Typographical Union has it in mind to erect a memorial temple to the late George W. Childs, for many years owner and editor of the *Public Ledger*, and an especial friend of the union. For years the collection of the money has been going on quietly, but recently it was decided to devote the proceeds of the fifty-ninth annual ball to the purpose, that being the first effort to raise money for the temple by public means. The affair was a success socially and financially, more than one thousand persons attending and \$1,000 was secured for the George W. Childs Memorial Temple.

TRADE PRESS CONVENTION.—The preliminary call for the fourth annual convention of the Federation of Trade Press Associations has been issued by Secretary-Treasurer Oswald. It will be held at the Hotel Astor, New York, September 27 and 28. Conditional promises have been made by Hon. Charles Nagel, Secretary Department of Commerce and Labor, and Hon. Edward Morgan, postmaster of New York, that they will make addresses at the banquet. As the Hudson-Fulton celebration will be on the boards at the time set for the convention, the executive committee is hopeful of having the largest attendance in the history of the federation.

TO TRAIN MEN FOR AGRICULTURAL PRESS.—The University of Wisconsin announces that next year it will launch "a course in agricultural journalism, designed to meet the needs of those students who wish to study the agricultural press in order to become contributors or editors. Mr. J. Clyde Marquis, editor of the agricultural publications of the university and formerly assistant editor of the Orange Judd farm publications, will have charge of the course. The work will consist of lectures and practice in writing to meet the special requirements of the farm and dairy journals, and will include a survey of the present agricultural press, a study of classes of agricultural writing, methods of reporting fairs and agricultural exhibits."

TABOO OBJECTIONABLE POSTERS.—At its third annual convention, held at Cincinnati, May 11 and 12, the Show Printers' Association decided formally to refuse to print objectionable posters. As ninety per cent of the poster printers of the United States and Canada are members of

the association, President Jordan, of Chicago, says if they are in earnest the suggestive or lewd poster evil can be stamped out. It is suggested that one rule of action is to refuse to print anything that would not be allowed to appear in reputable newspapers and magazines. The association also protested against the Heyburn tariff-amendment bill, which proposes to impose a tax on posters, etc. The legislative committee will visit Washington in order to hasten the obsequies.

PHOTOENGRAVERS' CONVENTION.—Secretary Clark reports that indications point to the forthcoming convention of the International Association of Photoengravers being the most successful in the history of the organization. It will be held at the Hotel Kaaterskill, Kaaterskill, in the Catskill mountains, on Tuesday, Wednesday and Thursday, July 6, 7 and 8. An effort will be made to sound the educational note more loudly than ever at this meeting. Mr. Clark is able this early to announce that N. S. Amstutz will deliver an address on "Science and Money in Photoengraving," Will Bradley, of *Collier's Weekly*, on "Design and Color," and Arthur Fruwirth on "Focusing, Old and New," and the program is not nearly completed. Messrs. Amstutz and Bradley are well known to our readers, having at one time or another contributed to **THE INLAND PRINTER**.

HOME FOR "BIG SIX."—As some labor organizations have been successful as property-owners, especially the typographical union at Washington, D. C., the idea of having a building of its own has been popular with some members of New York union. There is now pending a report of a committee which contemplates the purchase of a lot and the erection of a building at a cost not to exceed \$250,000. The committee contemplates an eight-story steel and iron building with office rooms and a meeting hall capable of seating twelve to fifteen hundred people. The union will have to guarantee \$75,000 before operations commence, and it is thought the investment of such a large sum may put a quietus on the committee's plans. As the union pays \$4,000 a year in rent for offices, halls, etc., and the committee figures that a substantial profit will accrue from its plan, a typographical temple is among the possibilities in New York.

CHARLES FRANCIS PRESS DINNER CLUB.—This composing-room organization of this well-known Thirteenth-street (New York) printery held its eighth annual dinner on the evening of Saturday, May 1. As is customary, the evening opened with a visit to the theater, "The Fair Co-ed" being selected on this occasion. When the fifty-odd members sat down to dinner they found at each plate a miniature college "square" or mortar-board. The "square" was true to life in every detail. When turned in the necessary position to put it on, the face of Mr. Charles Francis was revealed in the opening. A slight pull on the dangling golden tassel withdrew the menu from the shell in which it was encased. The design and work were the product of the Francis Press, and the club is proud of the artistic ability "in its midst." After songs, speeches and other forms of entertainment, the diners separated at an early hour Sunday morning.

PRESSMEN'S INTERNATIONAL CONVENTION.—The delegates to the twenty-first annual meeting of the International Printing Pressmen's and Assistants' Union will be called to order at Omaha on Monday, June 21, by President Berry. This year there does not seem to be any burning question of a political nature, which is a change from the diet that has been served delegates of this organization in recent years. The eight-hour strike having become a thing of fag ends, it is thought President Berry will recommend

that the organization adopt some constructive features. His recent writings and utterances indicate that he will urge the adoption of plans for the establishment of technical education. The local unions at Toronto having refused to pay assessments, has brought about what is known in labor circles as "a situation" in the Canadian city, which is probably the banner union city of its class on the continent. It is expected action will be taken to repair this breach in the breastworks.

WITTER'S PARTING WORDS TO OLD FORCE.—On leaving the St. Louis *Globe-Democrat* composing-room to take up the duties of city registrar, to which he had been elected by an enormous majority, Foreman Witter told the force: "I have requested this meeting for the purpose of announcing my retirement, after an extended service, from the foremanship of this room. Your time at this hour is so limited that I can only detain you long enough to express to the chapel and to each individual member of the chapel my grateful appreciation of and thanks for the support you have given me and the forbearance and kindness you have shown me. I sever my official relations with you with profound regret, but I shall not by my own act withdraw from your personal acquaintance. I hope long to be associated with you personally and socially and as a fellow-member of the organization to which we all owe so much and which we all love." Mr. Witter became an employee of the old *Democrat* in 1865, and has been foreman of the *Globe-Democrat* office twenty-seven years.

AN ECHO OF BIG STRIKE.—In the war days of 1906, at the instance of the *Typothetae*, Judge Blanchard issued an injunction restraining New York Typographical Union, No. 6, from picketing, etc. Later, acting on the report of a referee, Judge Bischoff sentenced then President McCormack and four other officers for contempt of court in not having used due diligence in notifying members of the union of the court's rule, some members having been arrested for actual violation and pleading ignorance of the order. Mr. McCormack and former Organizer Jackson and Costello were each fined \$250 and ordered to serve twenty days in jail, while William J. S. Anderson and Thomas Bennett were fined \$100. The cases were taken to the Appellate Court, which dismissed the appeal early in May. In doing so the court was divided, and said it would order a stay of proceedings if any party desired to have the case reviewed by the Court of Appeals. It is reported that "Big Six" will carry the case higher. The George W. Jackson mentioned was killed in the subway a few months ago.

CHICAGO FRANKLINITES' GREATEST NIGHT.—On the evening of April 29 more than two hundred printers and supply men partook of a dollar dinner at the Chicago Advertising Association's rooms. It was high-water mark for the Franklin Club, which had invited the supply men, so they could get a close view of what Chicago printers are doing and desire to do. The dinner and the gathering constituted an inspiration that moved President Hartman to excel himself in dealing with the needs and benefits of organization during his introductory remarks as presiding officer. Secretary Ellick was also influenced by the wine of enthusiasm in the atmosphere, and discoursed eloquently on "Costs," giving some blackboard illustrations to more graphically describe his emphatic remarks. George D. Forrest, of the Chicago Paper Company, made an effective speech on "Credits," while Walter D. Moody, business manager of the Chicago Association of Commerce, spoke on "Organization," paying President Hartman the tribute of saying that his was the best address on the subject

Mr. Moody had ever heard. It was voted the most agreeable and profitable meeting the club has yet held, which is saying much.

LITHOGRAPHERS IN TARIFF AGITATION.—The lithographic trades have taught the other graphic arts people a lesson in alertness and well-placed energy in looking after their tariff interests. Even in the commoner forms of campaigning they were unusually active. They went further, however, and the National Association of Employing Lithographers held its annual convention at Washington, when the members "got busy" with the solons at the capitol, under the chaperonage of George R. Meyercord, of Chicago, chairman of the legislative committee. Meanwhile officials of the employees' unions were lobbying at Washington and arranging for mass-meetings elsewhere. It is said that as a result of this campaign, United States senators received during one week forty thousand postal cards bearing the names and addresses of the senders, and this appeal: "Why should not American workmen have the benefit of making post-cards for American consumption? Won't you help us?" The picture side of the cards carried a variety of samples of American lithographic work. All this activity is directed against the "ruinous competition" of Germany and Japan.

INTERESTING PROGRAM.—The chapel of the New York *Times* signalized its first entertainment and banquet, held on Wednesday afternoon, April 21, by publishing an exceedingly clever program. It contains a large number of examples of typographical errors that pass the eagle eyes, all more or less humorous except, possibly, to the unlucky perpetrators, and several skits happily "hitting off" past and present members of the chapel, of which this is a sample:

THE DARK GRAY DAWN OF THE DAY AFTER.

Mr. Swick

*Please put this on
in Tom Hartrey's
proofroom & oblige*

Tom Hartrey

TRANSLATION — Mr. Swick: Please put on sub in proofroom for Tom Hartrey and oblige.

NEW YORK TYPOGRAPHICAL SOCIETY'S CENTENNIAL.—This organization celebrated reaching the century mark by a banquet at the Broadway Central Hotel on May 10, at which 250 sat down. Among the speakers were President Tole, of No. 6; Charles Francis, of the Printers' League; President John A. Fivey, of the society, and others prominent in craft affairs. Public Printer Donnelly and President Lynch sent letters of regret. Mr. Donnelly said that when the society was organized there were but fifty-nine papers in the country. A feature of the dinner was the singing by the assemblage, led by a quartet, of "The Old Oaken Bucket," in honor of the author, Samuel Woodworth, who was one of the early members of the society. The association is a benevolent organization, out of which grew the typographical union, and is now composed of members of printing-trade unions of New York. When the banquet committee made its first announcement it claimed for the

association the distinction of being the first and only organization in the craft to have had one hundred birthdays. This roused the Philadelphia Typographical Society, which claimed it was organized on November 2, 1802, and celebrated its centennial in 1902 "in a very enjoyable manner." But loss of priority did not interfere with the pleasure of the New Yorkers at the dinner.

JUNKET OF CANADIAN NEWSPAPER MEN.—There was a time when American editorial associations and the like signalized their meetings by nice midsummer trips, but—that was in the halcyon days of the festive railroad pass. The Canadian legislator has not got round to the pass evil yet, so the Canadian Press Association will a-journeying go, according to this itinerary: Wednesday, June 23, leave Sarnia; Friday morning, June 25, arrive at Port Arthur; Friday, June 25, at Port Arthur and Fort William; Saturday morning, June 26, leave Port Arthur; Saturday noon, June 26, arrive at Fort Frances; Saturday afternoon, June 26, at Rainy River; Sunday morning, June 27, arrive at Winnipeg; Sunday, June 27, at Winnipeg; Monday morning, June 28, leave Winnipeg, G. T. P.; Thursday, July 1, arrive Edmonton, G. T. P.; Saturday, July 3, leave Edmonton, C. P. R., arrive Vegreville and Lloydminster; Saturday night, July 3, arrive Battleford; Sunday evening, July 4, leave North Battleford; Monday, July 5, arrive Prince Albert; Monday, July 5, at Prince Albert and Saskatoon; Monday evening, July 5, arrive Regina; Tuesday, July 6, at Regina; Wednesday morning, July 7, leave Regina; Wednesday evening, July 7, arrive Brandon; Thursday, July 8, at Brandon; Friday, July 9, arrive Winnipeg; Saturday, July 10, leave Winnipeg.

THE CHALLENGE MACHINERY COMPANY AND WELFARE WORK.—The output of this concern is well known to the trade, but comparatively few of those who handle its product or read its advertisements know of an interesting organization within the factory. Tired of the pauperizing practice of "passing the hat" when an employee became disabled through accident or illness, Manager J. Edgar Lee suggested and fostered the organization of the Challenge Company Mutual Aid Society. The object is to provide funds whereby relief can be furnished in cases of sickness or death. The members are divided into two classes, designated A and B. Class A consists of those earning \$7 a week or less, who pay an initiation fee of 25 cents and 15 cents a month as dues, with a disability benefit of \$3 a week if illness continues for more than three days and \$25 in case of death. Members registered as Class B pay double the dues and receive proportionately larger benefits. The company acts as permanent treasurer, other officers being elected by vote of the association. When the surplus exceeds \$250, assessments are passed till the amount is reduced to \$200. Recently the aid society gave a banquet and ball in a section of the factory that had been set aside by the company and decorated for the purpose. About four hundred attended this function, which stimulated the aspiration that pervades the more active members of establishing a club with well-equipped gymnasium, library and reading room.

NEW ENGLAND PRINTER'S SILVER ANNIVERSARY.—As a reminder that he had rounded out twenty-five years of a successful business career, Oliver Brooks Wood, of the Commonwealth Press, Worcester, Massachusetts, was tendered a surprise testimonial banquet during April. With Mr. and Mrs. Wood discussing the excellent menu were the heads of the stock and press rooms and business office who were with the house when it started business a quarter of a century ago. Another veteran was the head proofreader,

who has completed twenty years in the plant. The menu is a typographical gem, and in keeping with the decorations of the banquet hall, which were arranged by the female employees. The affair was a complete surprise to Mr. Wood, who was so affected he was unable to say much more than express his thanks. Brief remarks by a few of the force and an original poem by another cleared the way for general entertainment for which the committee had made abundant provision. The Commonwealth Press is the lineal descendant of the firm Plaisted & Jameson, two journeymen who embarked in business in 1869. After several changes in owners and locations, Mr. Wood bought an interest in the concern in 1883 and the following year became sole proprietor. Under his management the business grew, compelling additions and improvements till the office is now recognized as one of the most modern of New England offices, and Mr. Wood and the Commonwealth Press are recognized factors in the business life of staid old Worcester.

CHANGES IN PRINTERS' SCALES.—Recently Swedish working printers secured a new scale, which continues in force till 1914. It is on a fifty-four hour week basis, and piece workers are paid standing time. . . . The absorption of Bosnia by the Austro-Hungarian Empire synchronized with the introduction of a new scale for composing-rooms, under which eight and a half hours constitute a day's work and the workers are divided into two classes, one of which receives about \$5 and the other \$5.50 a week, with pay for certain holidays. The contract has five years to run, and at the conclusion of three years all men are to receive a weekly increase of about 35 or 40 cents. . . . There has been a revision of the "tariff" in Buenos Aires, Argentina—an eight-hour city. Hereafter a conference committee composed of an equal number of employees and employers will dispose of disputes that may arise between the parties, and employers will secure help through the union's office. . . . In Great Britain the working week in the industry ranges from forty-eight to fifty-six hours. A meeting of delegates from organizations having a membership of one hundred thousand has been held for the purpose of devising ways and means to secure a uniform eight-hour day. It is said the workers are practically unanimously in favor of enforcing the demand, as soon as some plan of concerted action is decided on by compositors, lithographers, warehousemen and cutters, electrotypers and stereotypers, machine rulers and bookbinders, whose organizations were represented at the conference. . . . A new scale for the printers of Upper Austria, the Tyrol, Vorarlberg and Salzburg expires at the end of November, 1911. It provides for annual leave with pay of from three days for one year's service to eight days for three or more years, and all legal holidays shall be paid for. The lithographers came out of the squabble with an eight-hour workday, while the printers had to be content with eight and a half hours. . . . The increased cost of living is given by the printers of Rome as a reason why they should have a ten per cent increase in wages, and a reduction of one hour a week. The last demand was withdrawn, and employers proffered an increase of five per cent to all who were receiving \$5.75 or less a week. This was not satisfactory and negotiations were being continued at last accounts.

AT THE GLEE CLUB.

Director (in a thundering voice)—"Why on earth don't you come in when I tell you to?"

First Bass (meekly)—"How can a fellow get in if he can't find his key?"—*Yale Record*.

INVENTION OF THE CARBON PROCESS.

BY N. S. AMSTUTZ.

THE universally known carbon process, which has become the medium of representation of the world's most famous art subjects and used extensively in the graphic arts, was invented by the English scientist, Sir Joseph Wilson Swan. It was the author's privilege to meet Mr. Swan at a *conversazione* of the Royal Institution in London in 1899, and learn from his own lips that he had invented the carbon process on which some akrograph—that is, automechanical engraver—specimens shown there at that time depended as a starting point on their production. Sir Joseph Wilson Swan, F.R.S., M.A., Honorable Fellow R.P.S., was born at Sunderland, England, on October 31, 1828. He was educated in private schools, going into business at an early age as a chemist.

He has distinguished himself in the electrical field for his inventions relating to incandescent lighting, a fact attested by the large use of Ediswan lamps—a tribute in name to Thomas A. Edison and Sir Joseph Wilson Swan. For his activities in electrical and photographic inventions the Society of Arts of London has been among the latest institutions to accord him public recognition by awarding to him the Albert medal. He is a Fellow of the Royal Society, London, an honorary M.A. and D.Sc. of Durham University, a Chevalier of the Legion of Honor of France, an Honorable Fellow of the Royal Photographic Society of Great Britain and a Knight Bachelor of England.

The *Photographic Journal*, London, of August, 1907, contains a communication from Sir Joseph in which he says, "I began to make photographs long before I was out of my teens. My first essay was the printing of the outlines and veining of leaves on paper washed with a solution of potassium bichromate, according to the process of Mungo Ponton. It was simplicity itself. Only one chemical was needed and plain paper. If the paper was well sized, so much the better. The only apparatus required was the popular toy of those days (1842), a transparent slate—that is, a wooden frame with a frosted-glass front and a wooden back with a cross-bar to hold the back in position. The leaf or group of leaves (the frond of a fern was a favorite subject) was laid flat upon the glass pane, the dry yellow sensitive sheet upon it, and the frame exposed to the sunshine. A quarter of an hour or so would give a strong brown impression, which only required to be rinsed and, finally, soaked in several changes of water to give it com-

plete permanence and render it quite insensitive to light. It was in that way I made my first photograph. I say that, perhaps, it was this early acquaintance with the photographic susceptibilities of potassium bichromate that led me long afterward to probe further into its photographic properties, and to become identified with several of its useful applications. For the principles underlying Ponton's simple process afterward became abundantly productive, and to-day are embodied in the most important methods of photographic printing and photographic engraving. Fox Talbot—the true father of modern photography—made excellent use of them in his process of photographic engraving, published in 1852—a process from which, with large modifications, modern photogravure was ultimately evolved.

"They also gave rise to all the early attempts at carbon printing, and, as I have said, probably influenced me in making the attempt to enlarge its capabilities.

"I had dual objectives in my mind; one of these was photographic printing with pigments as the coloring matter of the pictures—the other was utilization of the indurating effect of light upon gelatin in combination with a bichromate for the purpose of obtaining a relief with gradation of height in the relief, exactly corresponding to the gradations of opacity and transparency in the positive or negative employed in making the print from which the relief photograph was produced. These reliefs I used as a step in obtaining molds, the reverse of the reliefs, and from these molds, casts, in colored gelatin, which were, in fact, prints, mechanically produced, closely resembling those produced directly by light."

Very truly yours
J. W. Swan

SIR JOSEPH WILSON SWAN.

the early and advanced work of Sir Joseph Swan has given to the reproductive arts.

Sir Joseph resides at 58 Holland Park, London, W., and, despite his eighty years, is keenly interested in the arts and sciences. We are privileged to reproduce a portrait for the readers of THE INLAND PRINTER, which shows how remarkably this octogenarian scientist has combed time.

SOFTENING OF THE FEET.

Dinah, crying bitterly, was coming down the street with her feet bandaged.

"Why, what on earth's the matter?" she was asked.
"How did you hurt your feet, Dinah?"

"Dat good fo' nothin' nigger [sniffle] done hit me on de haid wif a club while I was standin' on de hard stone pavement." — *Everybody's*.

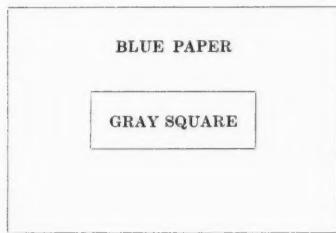
Translated for THE INLAND PRINTER.

STUDYING THE EFFECTS OF COLOR CONTRASTS.

BY OUR SPECIAL CORRESPONDENT.

IT is well from time to time to do some experimenting yourself, says Fritz Hansen, in the *Schweizer Graphischer Central-Anzeiger*, by way of introduction, in advising printers and lithographers to acquire more knowledge respecting colors and their application in graphic work. He accompanies this advice with some interesting experiments, the practice of which ought to be very useful. These experiments are quite simple. One requires no complicated preparations or apparatus, nor any cumbersome or inflammable laboratory fixtures. Some observant attention and a few pieces of colored paper comprise the sole outfit.

Take some pure-gray paper and from it cut a few squares, disks and rings. Lay these upon larger surfaces of different colored paper, after the manner of the diagram herewith. Then carefully consider what color is actually



shown by the smaller figure of gray paper. If we lay the same gray square, disk or ring consecutively upon sheets of yellow, blue, red and green paper, it will appear tinted respectively blue, yellow, green and red — never pure gray. Especially pronounced will be the deviation from the original gray if we cover both the gray and the colored sheet with a thin sheet of white onion-skin paper, this acting as a veil, so to say.

The experiment shows that small gray figures or objects laid upon a full-colored background are perceptibly influenced by the latter, and it will be noted that the influence of the yellow is toward blue, the blue toward yellow, the red toward green and the green in the direction of red.

A knowledge of these peculiar facts will guard one from much worry and needless work. For not only is gray thus influenced by an environment of larger surfaces of different colors, but the various colors are similarly affected, in greater or lesser degree. A further experiment will demonstrate this.

Lay disks (of, say, three to four inches in diameter) cut from violet paper upon larger surfaces of green and red paper. It will be found that the violet disks, though cut from the same sheet, when thus superposed, will show shades that differ very greatly. And if we veil them with the onion-skin paper, as in the experiment with the gray paper, the difference will be still more apparent.

This varying influence of colors upon one another can be utilized to obtain very delightful effects. For instance, one wishes to portray a vividly bright golden sun. How shall we bring out to the fullest extent the brightness of the yellow of the sun? Very simply. We give its environment as bluish a tone as is possible. For, as our experiments teach, a blue background influences the smaller figures upon it in the direction of yellow, and hence the yellow of the sun will appear still more yellow. Inversely,

the sun would lose at once in color strength and radiance if we were to embed it in red clouds. Make a test by comparing a yellow disk laid upon a red background with one laid upon a blue background. If we insist upon having a red-tinted sky accompanying a sunset, what shall we do to maintain the color strength of the sun? We must refrain from red or orange colored clouds, and instead see to it that we have them of a bluish-red or a soft bluish-rose. The effect will be grand.

Of course, in practice, we will not employ such coarse mediums as full-color surfaces, but the principle remains the same, however much we modify the colors used. As said before, it is well to experiment, and the printer essaying colorwork will find that the simple method herein suggested will give him quite a fund of useful information as well as assist in cultivating a discriminating taste respecting color combinations.

CANADIAN PULP AND PAPER.

The Canadian customs department has given out in Ottawa the following figures showing certain features of the Dominion's trade in pulp-wood and paper:

During the fiscal year (ended March 31, 1909), the quantity of pulp exported was: To the United States, wood-pulp, chemically prepared, 769,514 hundredweight, and mechanically ground, 3,033,885 hundredweight; to Great Britain, chemically prepared, 13,660 hundredweight, and mechanically ground, 937,598 hundredweight. The export of paper during the same period was: To the United States, wall-paper, rolls, 19,974, valued at \$6,440; felt-paper, rolls, 109,863, valued at \$101,835; wrapping-paper, 594,695 pounds, valued at \$24,264; printing-paper, valued at \$791,533; paper of other kinds valued at \$34,673. To Great Britain, wall-paper, 512 rolls, valued at \$159; felt-paper, 5,060 rolls, valued at \$21,896; printing-paper to a value of \$922,278, and other paper to a value of \$354,887. During the same period 901,861 cords of pulp-wood were exported to the United States.

The Department of Trade and Commerce has issued a statement showing a considerable decline in the importing of printing-paper from the United States. For the nine months ended December 31, 1908, the value was \$145,000; the corresponding nine months of 1907, \$231,000; corresponding nine months of 1906, \$274,000. The imports of printing-paper from Great Britain range from \$135,000 to \$165,000 for each nine months, and only a trifling amount was imported from any other country.

In the manner of export the sales of wood for wood-pulp to the United States have increased. In the last nine months of 1908 the value was a little over \$3,500,000, compared with a shade above \$2,000,000 for the corresponding term of 1906. No other country was a purchaser from Canada. In wood-pulp the sales in the last nine months of 1908 were \$2,000,000, the same as in 1908, and \$750,000 less than in 1907.—*Editor and Publisher*.

APPETIZING.

On the south side of the square on the front window of a soft-drink place appears this sign:

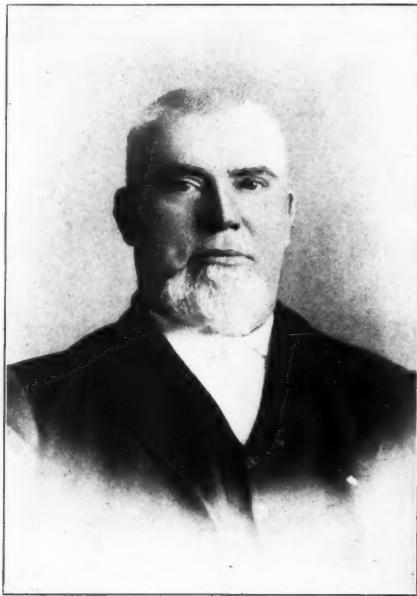
LUNCH ROOM
SHINE
CORN TAKEN OUT
SOUP

Oklahoma is great, but verily Perry leads the world! —
Perry (Okla.) Daily News.

RETIREMENT OF OLD-TIME PRINTER.

In June, 1852, fifty-three printers foregathered and Chicago Typographical Union, No. 16, was organized. Among them was William McEvoy, secretary-treasurer of the union for the past twenty-one years. He now lays down official cares and his voluntary retirement marks the passing of a land-mark in the history of the union, especially as relates to its official life.

William McEvoy was born in Dublin, Ireland, on September 8, 1832. As a boy of thirteen he became a printer's devil, and worked at the trade for about three years in his



WILLIAM McEVoy.

native city. On September 26, 1848, the McEvoy family left Ireland for America. The family consisted of Mr. and Mrs. William McEvoy, senior, and five children — William, Peter, Jane, Margaret and John, at that time the baby of the family. John A. McEvoy afterward became a printer and was elected a delegate in 1875 to represent No. 16 at the convention of the International Typographical Union, which was held in Boston. He was a clerk in the Probate Court of Cook county for some time, but died a few years ago.

There were not many ocean steamers in 1848, and the McEvoy family engaged passage on a sailing vessel, The Fingal, which took six weeks to make the trip from Dublin to New York. From New York they came to Chicago, reaching this city in the latter part of November, 1848.

When young "Bill" McEvoy arrived in Chicago the population of the city was about sixteen thousand. Resuming the printer's trade, he went to work as an apprentice in the composing-room of the Chicago *Tribune*. He set type by the piece for one shilling (12½ cents) a thousand. Journeyman printers of that day received 20 cents a thousand. In 1848 the *Tribune* office was in a three-story brick building on the southeast corner of La Salle and Lake streets, the last-mentioned being then the principal business thoroughfare of Chicago. The *Tribune* occupied the top story, and the total floor space for the mechanical, editorial and business departments of this embryotic great metropolitan daily was about 25 by 60 feet. The *Tribune*

did not own a press in those days, the forms being taken to the pressroom of Zachariah Eastman, who published a weekly paper called *The Citizen*. A flat-bed press, operated by horse power, was the mechanism used. William H. Austin, whose name appears on the list of No. 16's charter members, was foreman of the composing-room, and had under him one man and three boys. The publishers were Wheeler, Stewart & Scripps. Wheeler, the editor, was also a practical printer, and usually set his editorials out of the case.

Mr. McEvoy worked on the *Tribune* about four years. In the latter part of 1852, after the union had been organized, afflicted with the printer's wanderlust, he traveled east to Rochester, New York, crossing the lake to Toronto, Ontario, where he worked about three months. He then went to Buffalo, New York, staying one year and a half, and returned to Chicago in 1854.

From that time on Mr. McEvoy has been connected with the trade life of Chicago, having worked on the old *Times* when James W. Sheehan was editor, on "Long John" Wentworth's *Democrat*, the *Journal*, the *Post*, the *Democratic Press* (later merged in the *Tribune*), the *Inter Ocean*, under the management of J. Young Scammon, the *Mail* (absorbed by the *Journal*) and other papers now in Chicago's spacious journalistic graveyard.

Mr. and Mrs. McEvoy have two sons and two daughters living: Thomas, of the *Tribune*; Margaret, John and Ella.

It is the lot of few men to live a life bound up so closely with the history of any organization as in the case of Mr. McEvoy and Chicago Typographical Union. A charter member at its birth in June, 1852, he served the union as its vice-president in 1866; as financial and corresponding secretary in 1876, 1877, 1878 and 1879; and has been its secretary-treasurer from 1888 to the present time. An active member for fifty-seven years and an officer of the union for twenty-six years, he is a good type of the sturdy men who have quietly and steadfastly built up No. 16 from its small beginning in June, 1852, when it numbered fifty-three members, to its present membership of 3,500. Notwithstanding his age and infirmities, no hungry office-seeker would dare to run against "Old Bill," which tells more than a volume could of his popularity — the fruit of a well-spent, upright life.

PHOTOENGRAVERS AND THE TARIFF.

H. C. Stiles, president of the International Association of Photoengravers, has been sending this self-explanatory letter to the trade and its friends:

"For some months I have been at work on various matters incident to an increase in duty on souvenir post-cards which are now coming into this country from European countries, principally Germany, at the duty of 5 cents per pound, a rate which is so absurdly low that it amounts to no protection whatever. In considering this matter, the Ways and Means Committee of the House of Representatives decided to raise the duty to 10 cents a pound, and the bill passed the House with that rate. When it reached the Finance Committee of the United States Senate they put the rate back to 7 cents a pound.

"Realizing the necessity for prompt and decisive action I called a conference to be held in Washington on Sunday, April 11. This was attended by a number of representatives of photoengraving establishments, printers, two representatives of the Post Card Manufacturers' Association, and others largely concerned in an increase of duty. The matter was thoroughly considered at this meeting and by appointment on the following morning, Monday, April 12,

we had a hearing before General Appraiser Sharretts, representing the Senate Finance Committee. This session lasted several hours on Monday and was followed by further hearings on Tuesday and Wednesday.

"As an outcome of the matter, Mr. Sharretts has recommended to the Senate Finance Committee that the import duty on view-cards be increased to 15 cents per pound and twenty-five per cent ad valorem. It will be noticed that this is a very material increase over the present rate, and if carried in the Senate and adopted in conference with the House of Representatives and finally becomes a law, it will closely approximate protection on the view-card industry and will enable the American engravers to compete with the European establishments in the production of plates for post-card printing.

"You will note that I use the term 'view-cards.' This is because the view-card runs are usually not in excess of five thousand, and, as a matter of fact, most of the runs are not over three thousand cards. Fancy post-cards, such as comics, Christmas cards, etc., are usually produced in such large quantities that the American printers and lithographers are already able to compete with the German houses on this class of work and for that reason we are not interested in asking Congress to give an increase of duty on other than the view-card feature.

"As it is very likely there will be opposition to the very considerable increase in duty as above outlined, I earnestly urge that you will write to the senators representing your State, pointing out to them as concisely and positively as possible the necessity for the adoption of this rate in the new tariff law. As a matter of patriotism alone there should be little difficulty in getting this rate established, as it is certainly humiliating to Americans when purchasing view post-cards to find four-fifths of them bear the legend 'Printed in Germany.'

"If any features of this matter are not clear to you, please write or telegraph me and I will promptly supply you with all information."

PRINTERS' LEAGUE AND DISPUTES WITH UNIONS.

Secretary Gregory, of the Printers' League (New York branch), is elated at the outcome of recent differences with the unions, saying it demonstrates the feasibility of league methods and shows that so far as its influence extends the league is putting the trade on a safe and sane basis.

"Take the recent label controversy," he remarked. "The 'little joker,' as the unions call it, is the bane of many employers where there are allied trades councils. In New York it was becoming a nuisance, the council's regulations being harsh, to say the least. The league took the matter up at the instigation of a member, with the result that it is now agreed that so long as an employer is in good standing with the league he shall not be molested in his use of the label. If anything should occur the league will have to be consulted and given an opportunity to act before the council can withdraw the label. Rightly or wrongly, many of the men are peculiarly sensitive about control of the label, and that they have taken the league into partnership, so to speak, is proof that our people have convinced even the hot heads of their sincerity of purpose and honesty of intention — that the league is living up to its motto — 'Justice for all.' That is no small accomplishment in about two years in the printing trades of New York, where distrust is rife even among employers. As for employees, experience has taught them to be suspicious of every gathering of employers. To break down prejudices

in that way and have the so-called 'natural enemies' coöperating on so delicate a matter as the label is a whole lot of progress.

"At present we have a ticklish question on hand with the pressmen," continued Mr. Gregory. "It is a small matter and relates to overtime. Under the old régime the union would have issued an order, which might be all right from its standpoint, and a new precedent would be established on which other orders would be based. Unless an employer wished to go to the trouble of protesting, perhaps locking out his men, he might, under these circumstances, suffer an injustice. The union would necessarily act with an imperfect knowledge of his view. Now, under league reign, the matter is referred to a board consisting of three members from each organization. It will take its time, get to the bottom of things and make a decision on a majority vote. If it is unable to do that the board will elect a disinterested party to consider the case and whose decision will be final. As a matter of fact, we endeavor to avoid the arbitrator, and aim to come to a decision without his aid. I notice the publishers and unions have dispensed with his services, and I don't see why commercial printers and their employees are not the equal of newspaper men.

"There were some who thought the league too radical a departure from old methods of dealing with the labor issue to prove a success. But it is not entirely an experiment. It is modeled on the lines of the highly successful organization existing in Germany, yet modified to meet the exigencies of American commercial life, and has made steady and widefelt progress in its chosen field — the elimination of strikes and lockouts; the building up of amicable relations between the employees and their employers; the formation of a trade court of adjustment and redress; the securing of active and continued coöperation between both classes for their mutual benefit.

"A feature of the league particularly worthy of notice is that its members remain on the roll. Unlike most other organizations which endeavor to break new ground, the original membership remains intact and all unite in a steadfastness of purpose which is most encouraging to the league's officers.

"The inquiries coming to our office are so numerous that there is talk of holding a convention this fall," said Mr. Gregory, taking a new tack. "Who will be represented? That has not been determined, but all sorts of employing printers' organizations will be invited. All may not approve of the league's methods, but the meeting will afford them an opportunity to go over the trade ground nationally as they are doing locally. Perhaps union officials will be asked to come also, so there may be an all-round discussion of the situation. If the league branches in New Jersey, Providence, Boston and Mobile coöperate, it is almost a surety something will be done to have a national pow-wow. I don't know that the league expects to gain any great immediate benefit from this meeting. It knows the trade is not in as good shape as it ought to be; it also knows it has a remedy and is willing to do what it can to bring about better conditions.

"As to business in New York — well, it is good — better than it was a couple of months ago."

DELICATELY PUT.

"The first day out was perfectly lovely," said the young lady just back from abroad. "The water was as smooth as glass, and it was simply gorgeous. But the second day was rough and — er — decidedly disgorgeous." — *Everybody's.*

BUSINESS NOTICES



This department is exclusively for paid business announcements of advertisers, and for paid descriptions of articles, machinery and products recently introduced for the use of printers and the printing trades. Responsibility for all statements published hereunder rests upon the advertisers solely.

THE CHALLENGE-GORDON BOOKLET.

A booklet now being sent out descriptive of the Challenge-Gordon job presses is an excellent piece of advertising literature. Attractively printed in black and orange, and designed to fold once and fit an ordinary envelope, its general appearance is such that it will command attention. The cover is handsomely embossed on cloth-finished stock.

WORK TABLE EXTENSION FOR WIRE STITCHER.

The manufacturers of the Boston Wire Stitcher (see advertisement on another page) have now ready, for the No. 3 size, a work-table extension, which makes available the entire space back of the regular work-table. The American Type Founders Company, selling agent, will forward, to those interested, literature descriptive of these excellent wire stitchers.

VALUABLE PATENT FOR SALE.

O. M. Peterson, 107 West Central avenue, St. Paul, Minnesota, offers for sale the patent rights on a new device which is designed to take the place of wood furniture. It is made of sheet steel, and is adjustable to nonpareil sizes, and regulated by a simple attachment. The inventor claims not only the most accurate register, but a substantial reduction in the cost of furniture, and there is a considerable saving in time spent in locking up forms of any size. Full particulars will be given on direct application to Mr. Peterson.

THE OFFSET PRESS.

The growing interest in the possibilities of the offset press is confined to no class. Manufacturers of printing-presses, employing printers, lithographers, pressmen and the users of printed matter are inquiring about the range of its application. The photoengraver is experimenting to adapt his art to the needs of the new medium, and that the three-color process will eventually be applicable to the offset proposition is generally admitted. The delicacy and precision of representation attainable by the offset press is exemplified by the specimen of work submitted by the Potter Printing Press Company, page 184 of the May INLAND PRINTER. The directness and simplicity of the mechanism of the press, the rotary principle allowing a high efficiency of production, the saving in material and minimizing the processes of operation—all these considerations are very fascinating to the printer and it is openly predicted by printers of experience that the general principle of the offset press will be the prevailing one in the future.

INCORPORATION OF B. & A. MACHINE WORKS.

The B. & A. Machine Works, 200-202 South Clinton street, Chicago, has been incorporated, and an extension of the business is in progress. L. A. Bakke is president and Oscar Amundsen secretary and treasurer of the new corporation. The concern was established four years ago with a capital of only \$850, for the repairing of printers' and bookbinders' machinery. A year or so ago the business of L. Martenson, a machinist at 140 Monroe street, was absorbed, and the B. & A. establishment has been growing in importance ever since. It now occupies the entire ground floor at the Clinton-street premises. Special machinery is built to order, but the chief line is the repairing of printers' machinery, and the handling of lithographing, bronzing, book-sewing and case-making machines; also stitchers, folders, cutters and creasers, etc. The shop is well equipped and the directors of the enterprise are experienced and capable men.

USEFUL LINOTYPE TOOL.

Mr. Perry E. Kent, of 115 East One Hundred and Sixty-fifth street, New York city, is the inventor of the little tool illustrated herewith. It is designed for the repair of Linotype matrix combinations and is about the only device which can be used for this purpose. It is designed to take a Linotype matrix and by striking the anvil of the device a light tap with a hammer the damaged distributing-teeth



LINOTYPE MATRIX SWAGE.

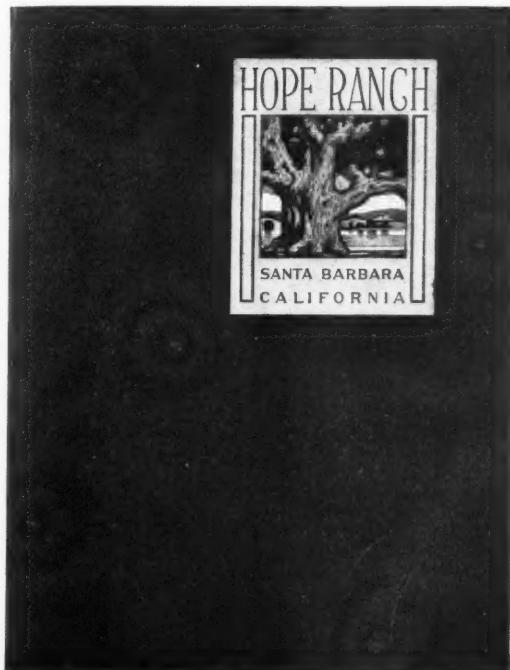
can be swaged into their former shape. It will undoubtedly prove a money-saver for Linotype users, and be the means of making possible the repair of many otherwise useless matrices. Mr. Kent is the inventor of several other useful devices.

DE LUXE ADVERTISING.

The H. J. Ormsbee Engraving Company, Syracuse, New York, recently issued one of the most sumptuous pieces of advertising that we have received. It is in the shape of a portfolio of engravings by different processes, containing numerous examples of half-tone, line and color plates. It is bound in an imported marble paper, each copy being numbered, and the name of the person or firm to whom the book is sent is inscribed on the inside of the cover. The stock used on the inner part of the portfolio—the leaves separating the different kinds of samples—is imported French hand-made paper. Altogether it is a valuable aid to the purchaser of engravings, enabling the printer to show the customer the comparative results of the different methods of handling the various lines of reproduction.

A "CROCKER QUALITY" BOOK.

"The Hope Ranch at Santa Barbara," a book recently from the press of the H. S. Crocker Company, San Francisco, justifies that firm in talking of Crocker quality in printed matter. Printed in black and gray-green on white coated stock, afterward pebbled, the half-tones and text



show up to excellent advantage. It is bound in boards, the cover-design being printed in buff, blue, green and black on a separate sheet and tipped on the gray-green background of the cover. A reproduction of the latter is shown herewith, although it can not begin to do justice to the bright, snappy appearance of the original.

OLD HAMPSHIRE BOND.

A booklet recently sent out by the Hampshire Paper Company contains an excellent showing of high-class bond papers. Being 4½ by 9 inches in size, it is of suitable proportions for showing examples of letter-heads, etc., printed on this famous brand of stock. The cover, a reproduction



of which is shown herewith, is of a pleasing design with fine color effect in blue and gold on gray stock, tied with a gray-silk cord to match. It is an effective bit of advertising literature.

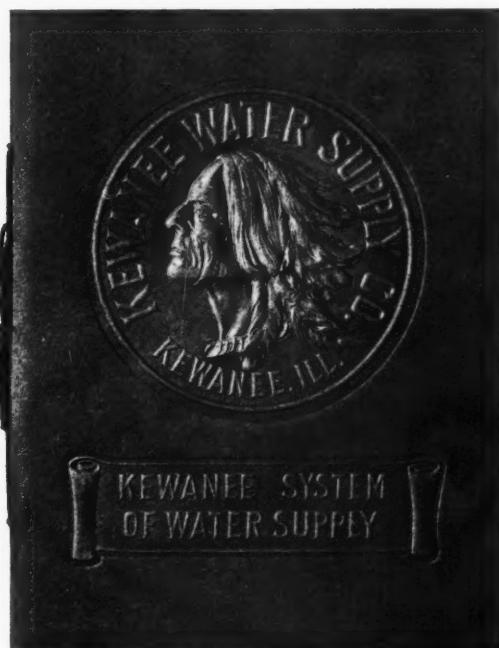
3-8

A NEW KEYSTONE TYPE.

From the Keystone Type Foundry has recently come one of the most artistic and attractive booklets that we have received in some time. It is issued for the purpose of showing the new Harris roman series, named in honor of the late Joel Chandler Harris. As a fitting text, the booklet contains excerpts from the "Uncle Remus and Br'er Rabbit" stories, attractively illustrated, the illustrations being printed in a soft gray tint. Typographically, the booklet is all that could be desired, the various page arrangements being full of suggestions for the printer.

UNUSUAL EMBOSSED EFFECTS.

A catalogue recently issued by the Kewanee Water Supply Company, Kewanee, Illinois, is notable for the extraordinarily fine embossing on its cover. The trade-mark of the company, the chief feature of which is an Indian's head,



is embossed, without any color whatever, on a reddish-brown cover. The reproduction shown herewith will give some idea of the depth of embossing and strength of design. The balance of the catalogue is excellent in design and mechanical execution, and reflects great credit upon the Binner-Wells Company, whose imprint it bears.

STRATHMORE QUALITY.

The Mittineague Paper Company has for a long time set the pace for high-class advertising. Among the makers of the best in high-grade papers, they firmly believe in using the best in their own publicity campaigns. Their latest booklet, showing stocks for announcements and stationery, is a most ornate affair, consisting of twelve leaves and cover of heavy folding cover-stock, the specimens of announcement sheets and envelopes being tipped on the leaves. Numerous shades, tints and qualities of stock are shown. The cover is handsomely embossed, and the mechanical execution of the booklet is above criticism.

AN EXCELLENT SPECIMEN BOOK.

The American Type Founders Company has recently issued a new specimen book, known as "Supplement to the American Line Type Book." It is a book of some 250 pages, 6½ by 10½ inches, and filled with the latest American type-faces, borders, etc. From the standpoint of the job-printer the book is extremely interesting, owing to the numerous excellent designs shown in illustrating the material. Rarely does the foundry catalogue contain the wealth of originality in design shown in this volume.

A FABLE.

Once Upon a Time there was a Man Who had a Bun. He did not Get this Bun all at Once, but Accumulated It in Sections at Various Bun Factories. At Last He Went into a Place and Began to Add Largely to His Rapidly Growing Bun. A Gentleman entered Wearing in His Buttonhole a Huge Chrysanthemum. He of the Bun, did He Turneyround and see the Chrysanthemum? He Did. He not Only Saw It, but Went to It. With a Salt Shaker in Hand, He Sprinkled Salt on the Chrysanthemum and Proceeded to Eat it from the Lapel, much as a Goat Would a Poster from a Blank Wall. The Gentleman was also Collecting a Bun and Thought it Part of the Program. When the Man Finished Eating, He did Turneyround and said: "Besht Salad Ever Tasted." Moral — Don't think everything is succulent because it looks green.— *New York Times Chapel Program.*

LLDYFFLLANLLRAETHLL.

It has taken a tiny local earthquake to reveal one of the world's most extraordinary words. A very minor seismic shock rattled and tumbled the homes of those that dwell in Lldyffllanllraethll. Lldyffllanllraethll is a town in Wales — where else? The piteous disaster can not blur the amazement with which we face the name of that town and wind our tongue lovingly about its labials; lapping up the consonants, as the great ant-eater of Australia collects on his gummy tongue the little angry red ants that lie in his path. There has been no such name cast up in the face of the public — eight l's, sliding off into y's and ff's with the grace of the late Mr. Swinburne's saccharine sonnets — since the reek dramatist affronted his Athenians with the word that played with the kappas till the line overflowed.— *Collier's.*

THE MOST VERSATILE EDITOR.

The Wolf Lake (Ind.) *Trolley* has suspended publication. The Rev. R. B. Wood was the publisher and he was known over a large part of Indiana as the most versatile of editors. He could write an editorial, gather news items, preach a sermon, deliver a lecture or crank a hand press. It is said he failed to make the *Trolley* pay. Citizens of the village will make an effort to get the paper started and on its feet again.— *Editor and Publisher.*

ADVICE TO THE CHRONIC DEBATER.

Get busy and stay busy. When you drop your work to argue something with your neighbor workman you lose in proficiency and you lose financially if you work by the piece and you will lose your job if you get the foreman's attention in this manner too often. Your fellow workman loses, too, because you butt in on his time, and you make yourself an all around nuisance; so get busy. It pays.— *Reflector.*

PRESENT STATUS OF THE TYPEFOUNDRY ART AND BUSINESS.

The typefounders are not now so much in evidence in printing-trade papers as in former years. They prefer to exhibit their specimens by mail direct and to talk with the printer chiefly by the same method.

OPPOSITION TO THE TYPEFOUNDRY INDUSTRY.

Much competition with typefoundry has developed, and this being largely on novel lines, to a great extent experimental, particularly as relates to the demonstration of actual economies, greater attention has been given to it in trade-paper discussion, so that the more silent, firmly established typemaking industry may seem to many to be somewhat overshadowed. It can be said authoritatively, however, that the typefoundry industry of the United States never had so great an output as at present. Prospects for continued increase of product, based on continued annual expansion, were never so positive. This favorable status, despite opposing industries, may be accounted for by the enormous and constantly accelerating increase of the printing industry and also by the fact now conceded by all who have closely studied the matter that for good grades of printing hand composition or composition with typefounder's type is no more expensive* than machine composition, to say the least, and the product from typefounders' type has a decided superiority.

ACHIEVEMENTS OF AMERICAN TYPEFOUNDRY.

On the artistic side typefoundry in the United States excels in this period all previous achievements. A comparison of contemporary type-faces with those of fifteen years ago will convince any doubter. Current popular type-faces are the results of scientific study unknown in the previous history of this art. As a consequence we find all typemaking countries in Christendom following American type fashions, and, broadly speaking, producing nothing original in design. We except Germany, where great originality has developed in modifying the Fraktur characters toward the Roman, a movement useful only to Germanic countries in their revolt against the orthodox Fraktur as a text or body letter. We use the term "originality" in relation to dominating achievements. Every typefoundry has some originality, but if it is shown only in minor achievements we can not be so analytical as to include it in that class which produces such dominating achievements in type-design as the De Vinnes, Cheltenhams, Century Expanded and other type families, which decisively determine the style of typography in the period in which they are produced. A typefoundry which bases its claim to "originality" upon two or three series of scripts or a series or two for card printing and which in its major product is imitative — which follows the lead of its competitors — can not in any broad and reasonable view be held to be distinguished by "originality."

ORIGINALITY AND ITS VALUE TO THE PRINTER.

There is in the typemaking industry of the world only one typefoundry concern that has not imitated or copied the work of its competitors. For fifteen years it has set the fashions in type for the world. No better means for ascertaining the measure of the advance in typemaking presents itself than a study of the book, "Supplement to the American Line Type Book, 1909," American Type Founders Company, fifty thousand of which are now being

* The Bulletin of the United Typotheta for April, 1909, gives, as the result of careful investigation in several cities, a "composite" statement of average costs, based on an eight-hour day, showing that of hand composition to be \$1.15 per hour; machine composition, \$1.63.

distributed. It represents the completed progressive work of three years. All the type borders and ornaments in its 246 pages are original or newly cut extensions of successful original series shown in the greater complete specimen book, "American Line Type Book, 1906," issued by the American Type Founders Company. These two books, which are offered to every employing printer, exhibit the greatest achievements in typemaking, but we intend now to consider only the supplement of 1909.

Printers who select from this supplement are assured of originality. Everything in it emanated from the brains employed by the American Type Founders Company. Printers know that the type families which give superior character to American typography are chiefly the Cheltenhams, Century Expanded and Bold, the De Vinnes and Jensons. These and many other type-faces of the American Type Founders Company have been imitated, but always unsuccessfully. It is not necessary to enumerate the imitative series, but they can easily be exhibited to those who may challenge this fact. The printer who buys the imitations pays fully as much for these products of third or fourth rate brains, and the results the printer obtains by using them show an impoverishment of style which reflects on the ability of the user, and condemns his work in the eyes of intelligent purchasers of printing.

THE DETERMINATION TO LEAD.

This progressive spirit is not satisfied with producing the newer and predominating type-faces, but is constantly active in improving the older, staple faces, the Gothicies, Antiques, Romans, Texts or Blacks, etc. Considering the general excellences of the earlier staple faces of the American Type Founders Company, we can justly find no other incentive to this work and the great expenditures it involves than the conscientious determination to be the leader in all things small or great connected with type-founding.

The typographer who will carefully examine the new designs of Gothicies and Antiques, Texts and Scripts, Type-writer and Copperplate Romans, will find in all of them new beauty, that harmony of color in all sizes of a series which is now a distinctive quality peculiar to this company, perfect and therefore liberal gradation of sizes, and consistency of design in each group or family. Several series are graded from 6-point as high as 120-point and 144-point, the largest types cast.

In Scripts the improvement is very marked. Perfection in adaptability from the new extremely bold Commercial Script to the new Medial Script, the recently adopted school text-book style, is equaled by perfection in grace, spacing and workmanship.

Where every page presents something new it is impossible to particularize closely. Examination of the supplement can alone disclose the advance, but a few lines are merited by the extremely graceful circular type-faces distinguished by the name of Tiffany (Upright, Slope, Shaded and Script); also Engravers' Shaded and Wedding Text, which, added to numerous other series designed for printing for social occasions, really appear to make competition hopeless, rivaling the best work of the copperplate engraver.

In addition to all these new faces there are in this supplement several pages of ornaments and decorative pieces which combine artistic correctness with more snap than we have ever before seen in cast ornaments. Some of these are quite large. Some are 26 by 8 picas, but large or small, all are cast in type-molds, ever so much better in quality than the electrotyped ornaments commonly sold by type-

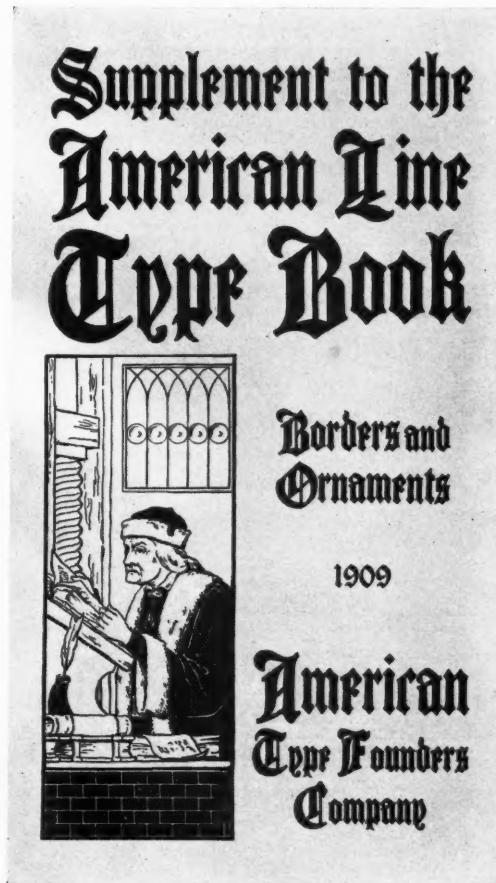
founders and costing less. At least, here is something new in decorative materials.

NEW FACES.

Two noticeable new type-designs are shown in the supplement for the first time, Clearface Bold, with its Italic, and Century Old Style. These are the commencements of two new type families which will increase the number of dominating type families produced by this great type-foundry.

A FEW STATISTICS.

It may interest printers to know that this fifty thousand edition of the supplement was done entirely in the



printing department of the company at Jersey City in twelve weeks. It includes several forms in colors. The book is an example of everyday excellent printing, done quickly in a printing-office perfectly equipped for high-grade printing. Every machine and appliance and, of course, the type and materials in it, are those sold by the American Type Founders Company, and therefore the very best procurable. The regular "American Line Specimen Book of 1906" is still effective in every page. The two books required 215 tons of paper and would fill twelve freight cars of regulation size.

FALL OF THE MIGHTY.

"Teddy bears at half price," is a shop-window sign that carries its own moral.—*Providence Journal*.

WANT ADVERTISEMENTS.

Prices for this department: 40 cents for each ten words or less; minimum charge, 80 cents. Under "Situations Wanted," 25 cents for each ten words or less; minimum charge, 50 cents. Address to be counted. Price invariably the same whether one or more insertions are taken. **Cash must accompany the order to insure insertion in current number. The insertion of ads. received in Chicago later than the 15th of the month preceding publication not guaranteed.**

BOOKS.

"COST OF PRINTING," by F. W. Baltz, presents a system of accounting which has been in successful operation for many years, is suitable for large or small printing-offices, and is a safeguard against errors, omissions or losses; its use makes it absolutely certain that no work can pass through the office without being charged, and its actual cost in all details shown. 74 pages, 6 $\frac{3}{4}$ by 10 inches, cloth, \$1.50. THE INLAND PRINTER COMPANY, Chicago.

DRAWING FOR PRINTERS, a practical treatise on the art of designing and illustrating in connection with typography, containing complete instructions, fully illustrated, concerning the art of drawing, for the beginner as well as the more advanced student, by Ernest Knauth, Editor of *The Art Student* and Director of the Chautauqua Society of Fine Arts; 240 pages, cloth, \$2 postpaid. THE INLAND PRINTER COMPANY, Chicago.

PAPER PURCHASERS' GUIDE, by Edward Siebs. Contains list of all bond, flat, linen, ledger, cover, manila and writing papers carried in stock by Chicago dealers, with full and broken package prices. Every buyer of paper should have one. 25 cents. THE INLAND PRINTER COMPANY.

PRACTICAL FACTS FOR PRINTERS, by Lee A. Riley; just what its name indicates; compiled by a practical man, and said to be the most practical little book ever offered to the trade; 50 cents. THE INLAND PRINTER COMPANY, Chicago.

THE RUBAIYAT OF MIRZA MEM'N, published by Henry Olendorf Shepard, Chicago, is modeled on the Rubaiyat of Omar Khayyam; the delicate imagery of old Omar has been preserved in this modern Rubaiyat, and there are new gems that give it high place in the estimation of competent critics; as a gift-book nothing is more appropriate; the binding is superb, the text is artistically set on white plate paper, the illustrations are half-tones from original paintings, hand-tooled; size of books, 7 $\frac{1}{2}$ by 9 $\frac{1}{2}$ inches, art vellum cloth, combination white and purple, or full purple, \$1.50; édition de luxe, red or brown India leather, \$4; pocket edition, 3 by 5 $\frac{1}{2}$, 76 pages, bound in blue cloth, lettered in gold on front and back, complete in every way except the illustrations, with full explanatory notes and exhaustive index, 50 cents. THE INLAND PRINTER COMPANY, Chicago.

SIMPLEX TYPE COMPUTER, by J. L. Kelman. Tells instantly the number of picas or ems there are in any width, and the number of lines per inch in length of any type from 5 $\frac{1}{2}$ to 12 point. Gives accurately and quickly the number of ems contained in any size of composition, either by picas or square inches, in all of the different sizes of body-type, and the nearest approximate weight of metal per 1,000 ems, if set by Linotype or Monotype machine. Price \$1.50. THE INLAND PRINTER COMPANY, Chicago.

VEST-POCKET MANUAL OF PRINTING, a full and concise explanation of the technical points in the printing trade, for the use of the printer and his patrons; contains rules for punctuation and capitalization, style, marking proof, make-up of book, sizes of books, sizes of the untrimmed leaf, number of words in a square inch, diagrams of imposition, and much other valuable information not always at hand when wanted; 50 cents. THE INLAND PRINTER COMPANY, Chicago.

BUSINESS OPPORTUNITIES.

ALLIED PRINTING HOUSES of important city will guarantee work to reliable parties who will establish Linotype and Monotype. F 161.

CASH FOR YOUR BUSINESS OR REAL ESTATE, NO MATTER WHERE located—if you want to buy, sell or exchange any kind of business or real estate, anywhere, at any price, address FRANK P. CLEVELAND, 1217 Adams Express building, Chicago.

FOR SALE—A complete country newspaper; everything comparatively new; paper doing a nice business, good job printing trade; situated in a south Georgia town of 4,000 population of progressive people; reason for selling—death of the owner; rare opportunity; must be sold at once. For further information, address O. E. CHRISTOPHER, Richmond, Va.

FOR SALE—A good printing and bookbinding business in southern California county seat, 13,000 population; owner compelled to leave account sickness; invoice about \$9,000; full information to responsible parties; references required. Address Box 126, Los Angeles, Cal.

FOR SALE—A paying printing, binding and stationery business in a prosperous southwestern city, healthiest climate in the world; only business of its kind within a radius of 400 miles; will sell all or controlling interest. F 151.

FOR SALE—Complete photoengraving plant in perfect condition and doing a good business. R. L. STOKES, 4637 Smith road, Norwood, Ohio.

FOR SALE—Complete printing-plant, invoicing about \$15,000, in a large and growing southern city of 120,000 population; has a large and well-established patronage and turns out the best work in the State; is now paying large dividends on the investment and free from all indebtedness; will bear closest investigation; good reason for selling; only bona-fide prospective cash purchaser requested to reply to F 230.

FOR SALE—Modern job-printing plant doing \$6,000 a year business with good field for increase; located in growing factory town of about 10,000; good opportunity for hustler; reason for selling—too many firms in the field; price \$1,800, easy terms. F 224.

FOR SALE—On reasonable terms, established weekly newspaper and job-printing business; only Republican paper in county seat of 6,000; county strongly Republican; one of the finest little cities in southern Michigan; excellent agricultural and manufacturing community; city growing; seat of old-established college; circulation 2,000 and growing rapidly; only competition—one daily and one job office; plant finely equipped with best modern machinery, etc.; will sell for \$7,500; reason for selling—proprietor has other business; if interested, address F 264.

FOR SALE—One of the best paying newspaper propositions in a rapidly growing county in eastern Colorado; only paper in the county; have all county work; big things in final proofs, etc.; a snap for some one, but not compelled to sell; power newspaper press and good assortment of type; if you want it, act quick; \$2,400 takes it and must have cash; if you can not meet this requirement don't write. F 229.

FOR SALE—Paying weekly newspaper, established 1877 and never been sold; price \$3,250—\$2,000 cash, terms on balance; splendid equipment and a bargain; only paper town of 1,400; urge thorough investigation; if you have the money, write THE UNION, St. Charles, Minn.

GREAT BRITAIN—Exceptionally favorable position in the center of the British printerdom and organization in the provinces brings us in daily touch with all printing, newspaper and engraving houses and enables us to take one more first-class sole agency in hand; large store and show-rooms at disposal; firm account or commission; first-class continental connections; exploitation of novelties and patents. CARL JANZER & CO., 4/5 Gough square, Fleet st., London, E. C., England.

LINOTYPE OPERATOR-MACHINIST of 10 years' experience (4 years in charge composition business for trade) would like to install one or more machines in city where there is good opening for composition for the trade, or would install one or more machines in plant and do work by contract, or would go in partnership with reliable operator who has some means. F 261.

PRINTER-EDITOR, with \$500 up, as partner in a weekly paper; must be hustler, sober, well-established paper. BOX I, Blackfoot, Idaho.

Publishing.

MONTHLY PUBLICATION having 18,000 circulation available; \$10,000 cash; printer could handle. HARRIS DIBBLE CO., Publishing Properties, 253 Broadway, New York.

COST SYSTEM.

OWNERS OF PRINTING-OFFICES who have no cost system or who are not making money and doing business in excess of \$1,000 per month can use our service and get right; we correct prices, stop leaks, install cost system, give our personal services as long as needed. F 259.

FOR LEASE.

FOR LEASE—Complete electrotype foundry in good printing and manufacturing city (Illinois) of 45,000. F 247.

FOR LINOTYPE USERS.

MAYER'S LINOTYPE COPYHOLDER—Increases output 30 to 50 per cent by eliminating loss of time in handling copy; brings copy directly in front of operator. Send for circular. CHARLES K. MAYER, 328 South Second st., Mankato, Minn.

THE NEW IDEA DROSS RING goes on metal well of your Linotype; keeps dirt out of well and keeps plunger clean; only \$1.50; over 300 in use. Send for circulars. F. D. HARRIS, McKeesport, Pa.

FOR SALE.

BARGAINS IN REBUILT AND SECONDHAND CUTTING MACHINES, IN GOOD WORKING ORDER.

1—38-inch Brown & Carver hand-clamp cutter, 1—57-inch Brown & Carver hand-clamp cutter, 1—63-inch Brown & Carver automatic cutter with treadle and hand clamp, 1—74-inch Brown & Carver hand-clamp cutter with power-gauge movement, 1—33-inch Sheridan automatic-clamp cutter, 1—46-inch Acme self-clamping cutter with treadle and hand clamp (special steel knife-bar), 1—48-inch Sanborn Star cutter, 1—56-inch Sanborn Keystone cutter; price and details of each machine will be furnished on application to OSWEGO MACHINE WORKS, Oswego, N. Y.

The Printer Can Not Afford to use a substitute or a weak gold ink on a high-class job.

"OROTYP" IS A PERFECT GOLD
INK of tested quality—

an ink which, when used, will retain its brilliant luster. The best printing establishments of the country are using "OROTYP" and pronounce it the most perfect and satisfactory gold ink they have ever used. It is not an experiment. Suppose you give it a test?

Write to-day for samples, prices, etc. Manufactured in four shades: Light Gold, Deep Gold, Aluminum and Copper.

MANUFACTURED BY
THE CANADIAN BRONZE POWDER WORKS
MONTREAL TORONTO VALLEYFIELD

Distributing Agent for United States
JAS. H. FURMAN, 36 La Salle St., Chicago, Ill.

FOR SALE.

BIG BARGAIN in Scott perfecting 8-page press; perfect condition. C. T. FAIRFIELD, Rutland, Vt.

BOOKBINDERS' MACHINERY: rebuilt No. 3 and No. 4 Smyth book-sewing machines, thoroughly overhauled and in first-class order. JOSEPH E. SMYTH, 11-25 S. Jefferson st., Chicago.

CHEAP — 6-column 8-page folder; also Hoe drum cylinder press, 32 by 47. AMERICA PRINTING CO., Dix place, Boston, Mass.

COMPLETE ELECTROTYPING PLANT FOR SALE; all modern equipment; a bargain. F 218.

FOLDING BOX manufacturing plant, equipped with 12 cylinder presses, 5 of them two-color, scoring and gluing machines, electrotype plant, 3 C. & P. job presses, 44-in. Seybold cutters, type, cabinets, imposing stones, chases; everything complete and practically new, and capable of turning out one to two cars of finished goods each day. F 219.

FOR SALE — A No. 6 Optimus press, bed 34 by 47. Particulars by writing THE SIMPLE ACCOUNT SALESBOOK CO., Fremont, Ohio.

FOR SALE — Miller saw-trimmer (standard equipment); saw as good as new; also 1 typecasting machine (Composite make); also 1 metal casting furnace; will give a bargain on any or all of the above machinery. THE WHITWORTH BROS. CO., Cleveland, Ohio.

FOR SALE — One Miehle, 5 years old, excellent condition, takes sheet 25 by 38 inches. Address 1522 Manhattan bldg., Chicago.

FOR SALE — Secondhand photoengraving outfit, including router, saw, trimmer, beveler, proof press, line screens and lenses; will accept 50 cents on a dollar. For particulars, address L. D. HICKS, City National Bank building, El Paso, Texas.

FOR SALE — Seybold 49-inch cutter, Seybold 32 by 42 embosser. HENRY C. ISAACS, 10 Bleeker st., New York.

FOR SALE — 14½ by 22 C. & P. Gordon, vibrator, side steam; also 7 by 11 C. & P.; 13 by 19 Gally, and 28½-in. Sanborn lever paper-cutter. F 215.

FOR SALE — 23-inch lever paper-cutter, 36-inch ruling machine with striker, Sterling round cornerer, foot-power, punch and perforating attachments; good condition. F 232.

FOR SALE — 24 by 36 Campbell pony and 37 by 52 Century; thoroughly rebuilt and guaranteed. F 216.

FOR SALE — 42-inch Hiekk ruling machine, also 28-inch Rosback power perforating machine, and one 28-inch Rosback power puncher; taken for debt and will be sold cheap. QUICK LOAN CO., 72 Weybosset st., Providence, R. I.

FOR SALE — 35 by 47 Whitlock two-revolution press, late style; good as new and guaranteed. F 214.

FOR SALE — 40 by 52 Huber, late style; now is your chance to get a bargain; also a 46 by 62 two-color, with motor and feeder. F 217.

LINOTYPE. Model No. 3, No. 8448, excellent condition, double "e" attachment; 3 magazines, 3 fonts 2-letter matrices, good condition; \$2,500 cash, \$2,600 time. W. KILPER, 1027 Washington ave., St. Louis, Mo.

MUST SELL AT ONCE — One Harris automatic press, with sheet, bag and envelope attachments; 1 Monotype outfit, consisting of 1 caster, 2 keyboards, 1 German disk-ruling and printing-machine; will be disposed of cheap. BECKER BROS., 800 Penn. av., Pittsburgh, Pa.

HELP WANTED.

Artists.

ARTISTS — Expert commercial artists, especially one experienced in use of airbrush and wash on fine mechanical subjects; permanent positions at good salaries. FORT WAYNE ENGRAVING CO., Fort Wayne, Ind.

ARTISTS — First-class mechanical photo retouchers, also artist of ability on covers, title-pages, running-heads, page decoration and lettering. THE CENTRAL PRINTING & ENGRAVING CO., Rochester, N. Y.

WANTED — Commercial artist, with experience in mechanical wash drawings and retouching photographs. BAKER BROS. ENGRAVING CO., Omaha, Neb.

Bookbinders.

BOOKBINDER to take charge of small bindery; experienced all-around man, good finisher and ruler; state wages and give references in first letter. SIMONSON, WHITCOMB & HURLEY CO., Albert Lea, Minn.

WANTED — First-class working bindery foreman in one of the best plants in the Southwest; permanent position for right party. F 256.

Embossers.

FIRST-CLASS label embosser wanted; good prospects. F 221.

Engravers.

A THOROUGHLY COMPETENT MAN is wanted for management of a modernly equipped engraving and commercial photographing department as ample means can provide. Please make inquiry at once direct to the undersigned. THE CORDAY & GROSS COMPANY, Vulcan building, Cleveland, Ohio.

WANTED — Experienced metal engravers for folding-boxes and label work need only apply; send samples of work; state wages. THE DAYTON PAPER NOVELTY CO., Dayton, Ohio.

WANTED — Engraver with modern ideas, who also has knowledge of zinc and job offset methods; sober and reliable, no boozier or cigarette fiend; present salary guaranteed and interest in business to right man after few months' association, latter paid from profits of business; excellent opportunity for man with ambition; in modern plant, West, doing annual business of \$25,000, rapidly increasing; unencumbered; equipment — new Miehle, Linotype, 3 jobbers, job folder, stitcher, etc., all direct electric motor drive; now installing new offset litho press, first in the State; union force of 5 men, 3 apprentices; give references. F 262.

WANTED — Experienced photoengraver for small engraving plant; one competent to superintend and handle general line of work; state experience and salary expected. CORN BELT ENGRAVERS, Bloomington, Ill.

Foremen, Managers and Superintendents.

SUPERINTENDENT, experienced in manifold and loose-leaf printing, and capable estimator; a man who is practical and progressive, knows how to handle a factory force and turn out the work, can secure a good position with an eastern manufacturer; to receive attention state experience, where now employed and salary wanted; confidential. F 231.

WANTED — A competent printer-foreman to take charge of the printing department of a concern employing 8 or 10 men, engaged principally in catalogue and circular work and ad. composition; must be a man of good character and be able to furnish unquestionable references. F 260.

WANTED — Manager to take full charge of small, well-established job-printing business in Pittsburg; good designer and executive. F 237.

Pressmen.

WANTED — A non-union working foreman to take charge of a 12-cylinder modern machine pressroom; wages \$30 per week; references required. F 98.

WANTED — Cylinder pressman, experienced on finest grade of vignette, half-tone and colorwork, to run two new No. 1 Miehle presses; open shop; steady position and good pay guaranteed. F 83.

Salesmen.

SALES MANAGER WANTED — We are manufacturers of printing machinery and have an opening for a sales manager; we wish a man who is thoroughly experienced and has made a success in this line. Give references and former experience. F 254.

WANTED — Experienced printing machinery sales manager of good address for an established manufacturing concern; only men of highest character and ability need apply. Write fully, stating age, experience, references, and salary. F 339

WANTED — Traveling salesman by a printing-ink house for Western and Northern States; state particulars. F 239.

INSTRUCTION.

EMPIRE LINOTYPE SCHOOL, 419 First avenue, New York; established 1906; 4 Mergenthaler Linotypes; technical school solely. Write for booklet.

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WANTED — Position as superintendent, estimator or traveling salesman; thorough knowledge of all branches of the printing, lithographing, bookbinding and stationery business; accurate percentage system of costs; 10 years' inside and 9 years' traveling experience. F 240.

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OPERATOR-MACHINIST OR MACHINIST, first-class, fast, thorough mechanic, reliable, union; must be day work. F 539.

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PHOTOGRAVURE — An experienced photogravure etcher desires position or association with a responsible party; is also a first-class retoucher of plates and carbon negatives. F 162.

SITUATIONS WANTED.

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CYLINDER PRESSMAN, first-class on half-tone and colorwork, desires to change; steady and reliable. F 246.

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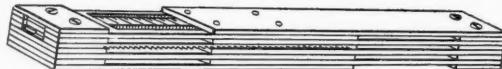
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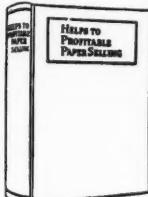
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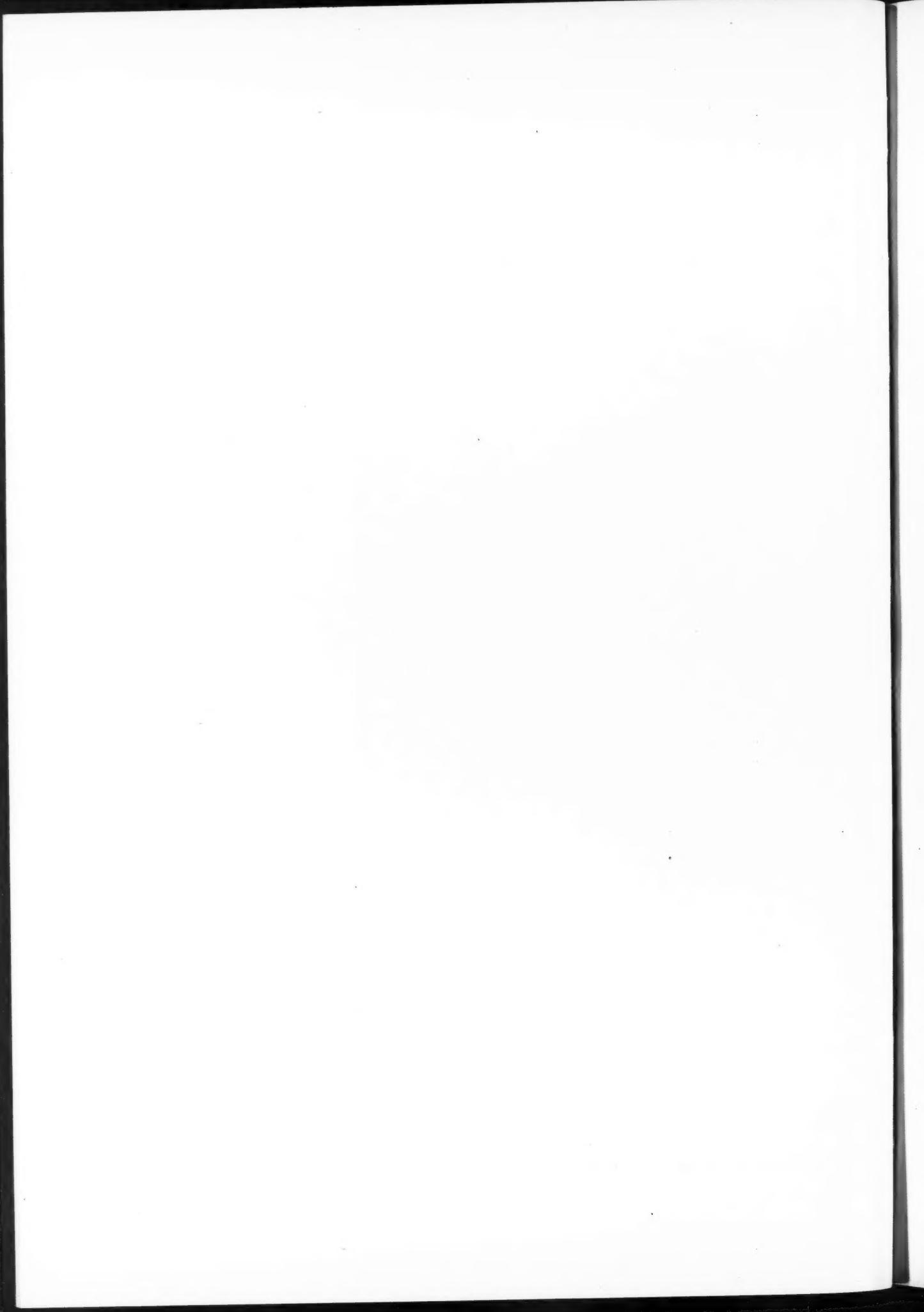
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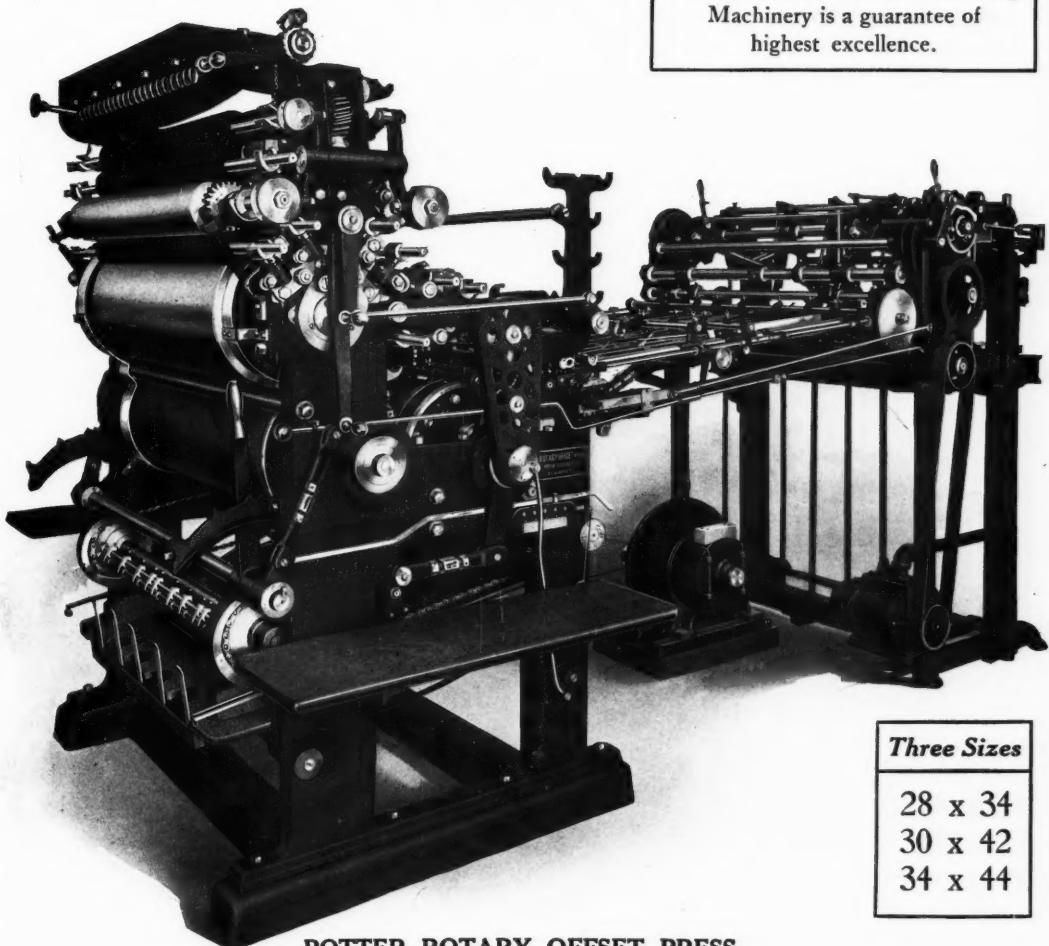
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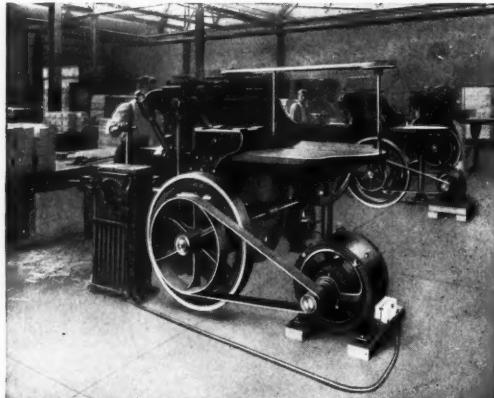
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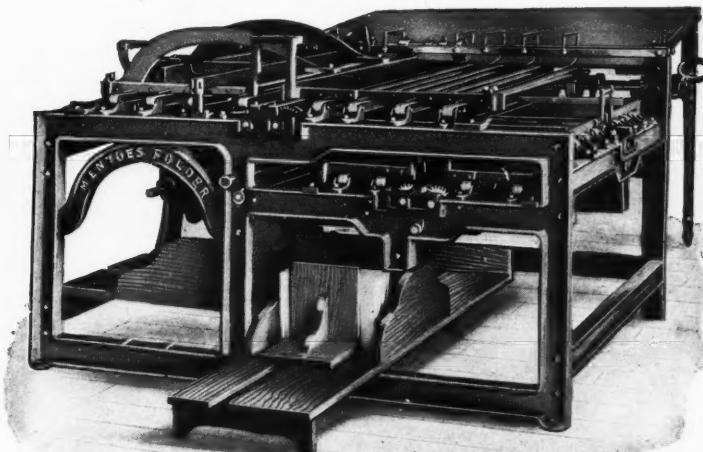
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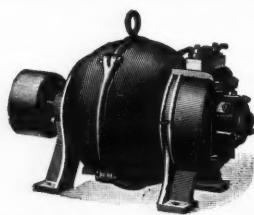
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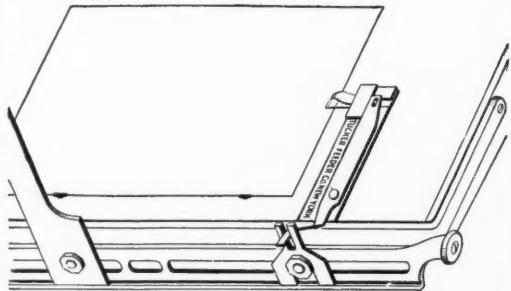
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It will automatically *pull* each sheet to a perfect alignment, whether it is fed to it or not.

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Is put on or taken off instantly; works with or without the gripper; is almost-indestructible. Made in two sizes.

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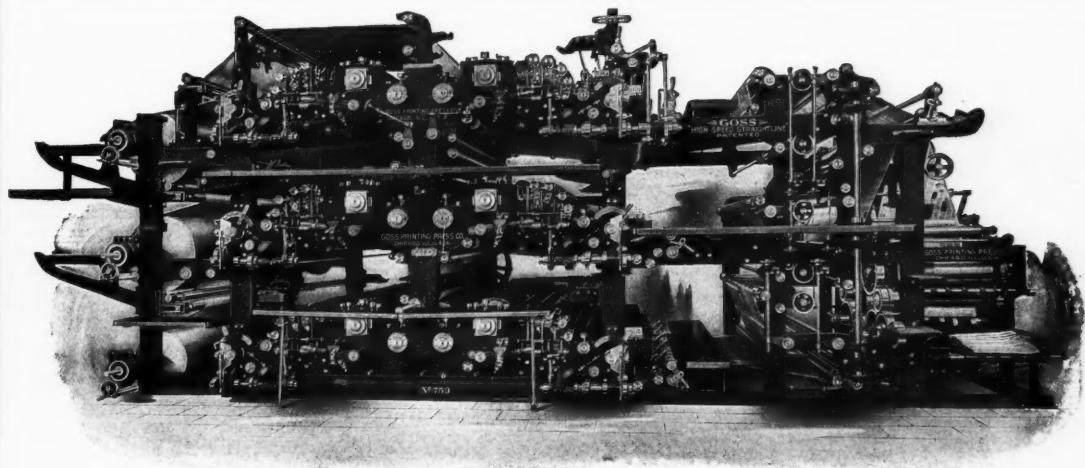
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*These valuable improvements
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Press can be plated without removing rollers.
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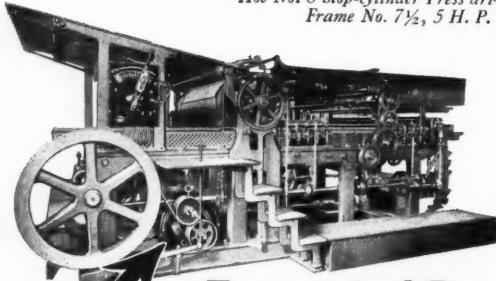
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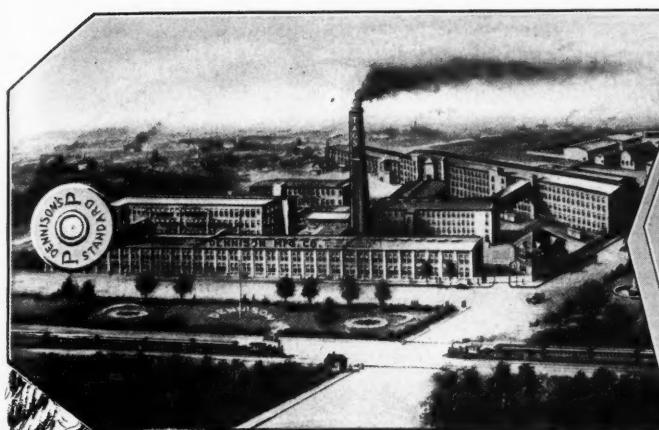
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**The Tag that is Meant
When a Printer Says
"Dennison"**

If all quotations for tags were made on a strictly *highest quality basis*, the majority of printers would unanimously specify "Dennison's."

For the information of those printers who are not "Tag Wise," we illustrate at the right, in actual size, the eight sizes of Dennison's "P Standard" Shipping Tags—the tag by which all other tags are judged—the tag that is meant when you say Dennison.

**Dennison's
"P Standard" Shipping Tags
Are All Rope-Stock**

The strongest rope-stock possible to procure. It makes the tag that has met every condition for over fifty years and *made good* its right to the title "Standard Tag of the World." A Dennison "P Standard" Tag can be put to every test for strength, wear and tear or wet and still hang on.

Quality considered, prices are low. If the quality of other tags could be successfully compared with Dennison's "P Standard," then prices could, but, as they cannot, then there can be no comparison of prices. Merchants and manufacturers are becoming "Tag Wise." The biggest shippers demand Dennison's Tags. They have confidence in a printer who specifies

The Tag with the Weather-Proof Eyelet

Are you interested? We have a lot more to say on tags.

For samples, information and prices address our nearest store; or, if located in any of the cities named below, our representative will call on request.

Dennison Manufacturing Company

The Tag Makers

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(A New Dennison Store)

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15 John St.

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P STANDARD

**Dennison's
STANDARD
SHIPPING TAGS
ILLUSTRATING OUR
EIGHT SIZES**

1

2

3

4

5

6

7

8

**Dennison's
Tags**

are made in 7 grades. Each grade the best in the world for its purpose. 8 sizes each. "PC" same as "P Standard," except that stock is colored.



The Weather-proof, Water-proof Patch, reinforced with Brass Eyelet.

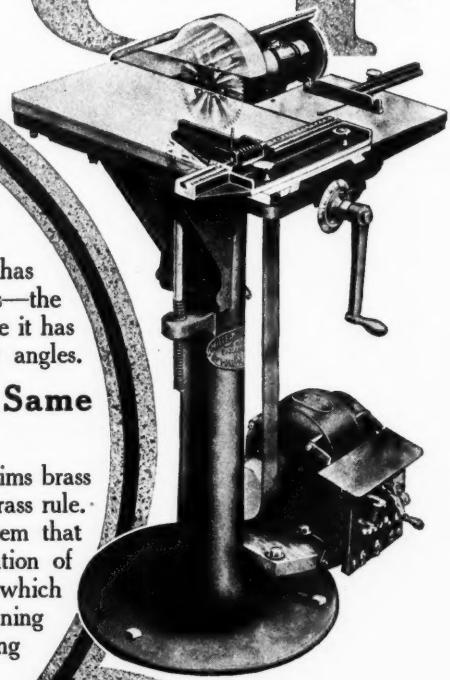
Miller

The Miller Universal Saw Trimmer - - \$300

The machine illustrated at the right is the style that has been advertised in this publication for many months—the original Miller Saw Trimmer, called "Universal" because it has universal scope—working vertically, horizontally and at angles.

It Saws and Trims at One and the Same Operation—and its functions are as follows:

Saws and trims cuts, type and linotype slugs. Saws and trims brass rule, reglet, furniture. Bevels cuts. Mitres cuts, slugs and brass rule. Does outside mortising. Splits, saws and trims every item that enters into the printing form. Is equipped for application of Router and Jig Saw attachment and other appliances which enlarge its scope to Routing, Drilling, Surfacing, Planing Type High. Key and Inside Mortising and Jig Sawing on cuts, electros and stereos.



**It Delivers Its Entire Product
Exact to American Point
Measurement**

In addition to this universal type, the same machine is made without the vertical working features. This type shown at the left is called

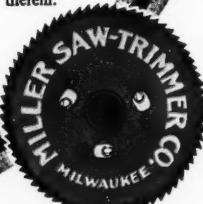
The Miller "Special Purpose"

THIS is identical with the above, except that by eliminating the vertical table movement, the machine's scope is confined to the following functions: **Sawing** Cutting Linotype Slugs, Squaring Cuts, **Trimming** Mitering Cuts, Slugs and Brass Rule, **Mitering** all to point measure and at one operation. These representing the most frequently required and greatest labor-saving items, the "Special Purpose" is preferred in some shops to the costlier but more comprehensive Universal type.



**Either Machine on Thirty Days Trial
Ask Us Today for Complete Information.**

**Miller Saw-Trimmer Co.
Milwaukee**



\$150

Patented April 9th, 1901. Other patents pending. The Miller Saw-Trimmers are fully covered by U.S. and foreign patents and pending applications, controlled exclusively by Miller Saw-Trimmer Co., who will vigorously protect its rights therein.

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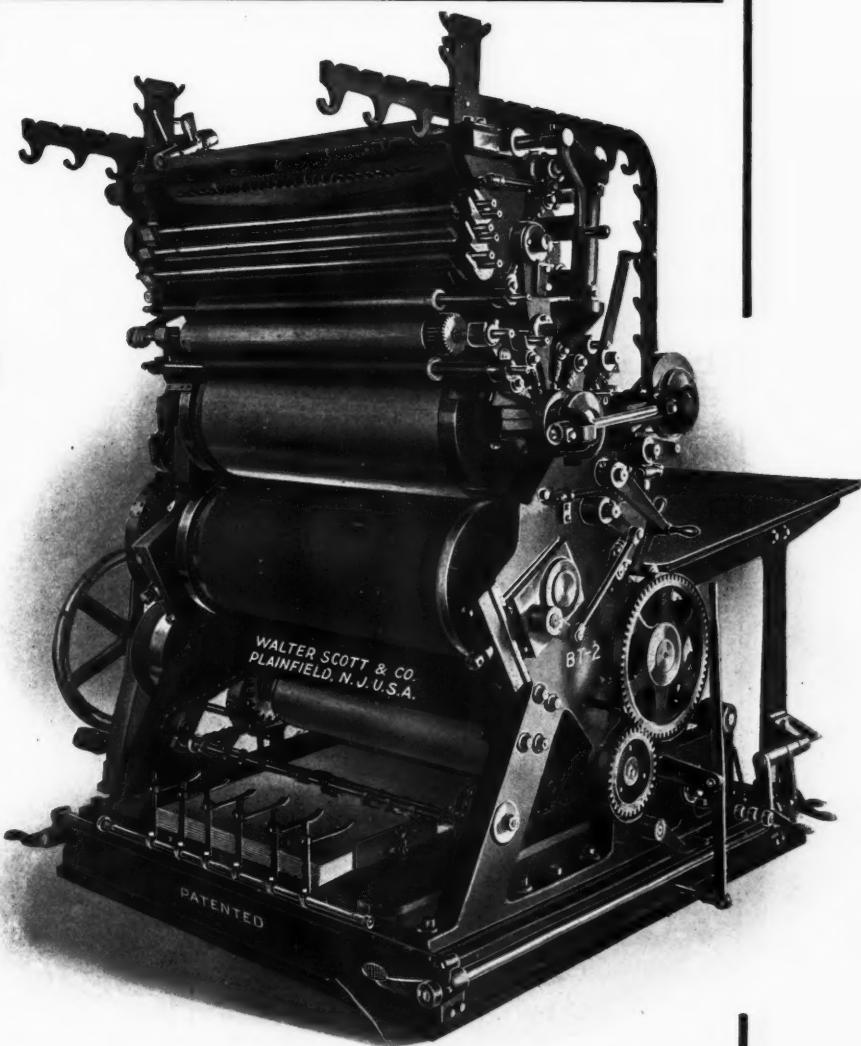
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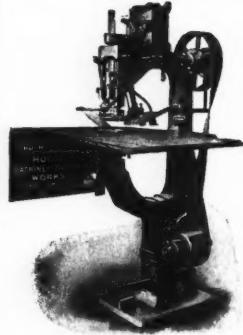
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The "Reliance"

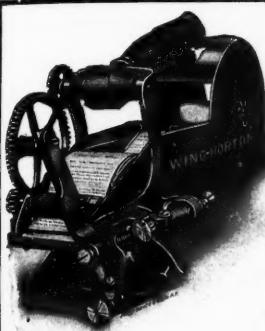
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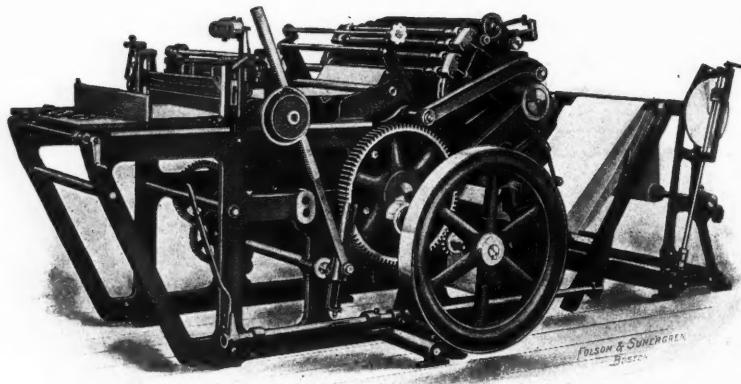
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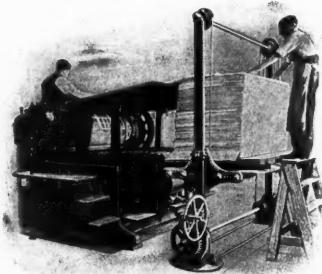
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pushes it out. It registers cardboard or paper. The ordinary gripper operates it. No extra fixtures. The gauge forms a stop for the sheet and then registers it. Feed ordinarily to it as a side gauge, but as fast as you like.

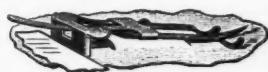
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By J. H. VANDERPOEL

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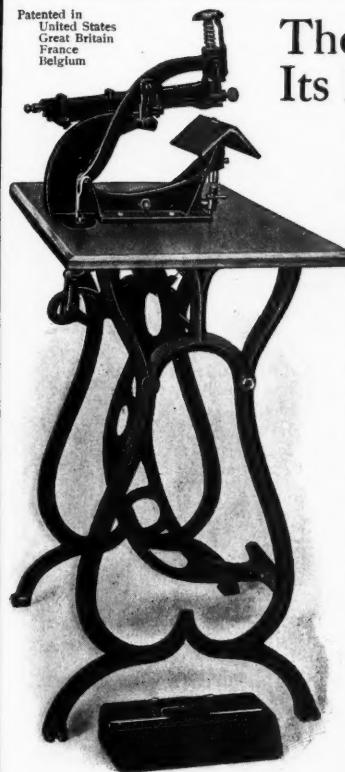
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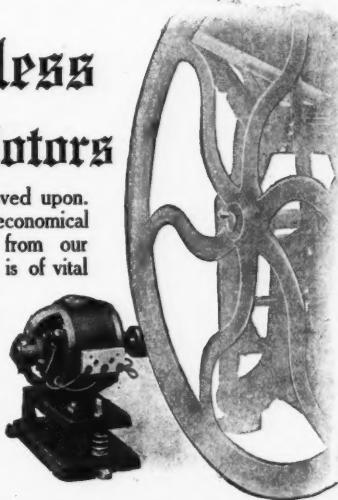
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Drive Motors**

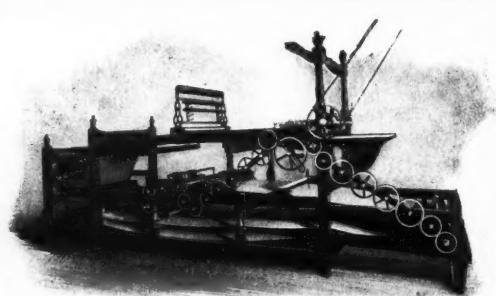
can not be improved upon. The uniform and economical service derived from our motor equipment is of vital importance to the net earning capacity of your plant. Our motor when applied to your job press occupies but small space, as shown in illustration. Requires no belting. Spring base prevents injuring the shaft if flywheel occasionally does not run true, or in case of sudden shock—all points of vital importance. Its application permits the drive to be operated with a minimum pressure between fly and friction wheels.

Send for Complete Catalogue, Prices, etc.

THE PEERLESS ELECTRIC CO.

Factory and General Offices WARREN, OHIO





Style "C"—Double-deck Ruling Machine

HICKOK
Paper-Ruling Machines
AND Ruling Pens
Bookbinders' Machinery

The W. O. HICKOK MFG. CO.
HARRISBURG, PA., U. S. A.

ESTABLISHED 1844

INCORPORATED 1886

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MAILER**

Combines the three great essentials to the publisher: **SPEED—SIMPLICITY—DURABILITY.** ¶ Experts address with our machines 8,556 papers in one hour. ¶ SO SIMPLE a month's practice will enable ANY operator to address 3,000 an hour. ¶ Manufactured in inch and half inch sizes from two to five inches.

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Profitable Side-line for Printers

PERFECT IMITATION TYPEWRITTEN LETTERS
are more in demand to-day than ever before. There's a splendid chance in your locality to handle this work at a profit, with little or no extra expense.

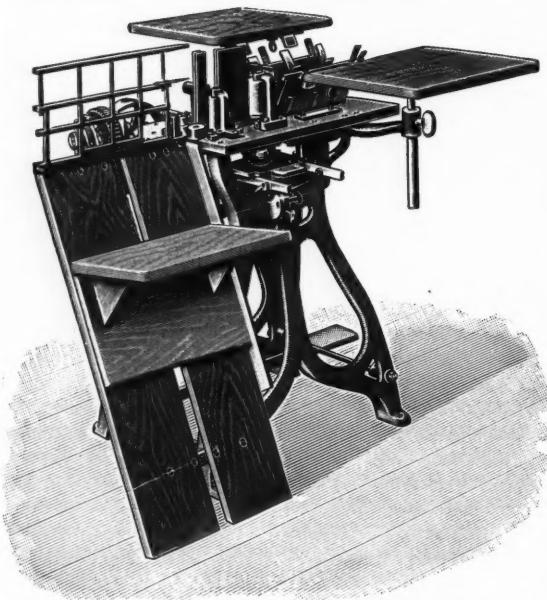
Our process is simple, no special apparatus required and no royalties to pay.

Letters printed in purple, blue, black, green or red with our Ribbon Process are ready for use on any Typewriter, so that a perfect letter is produced when name and address are filled in. Investigate.

Write us to-day for full particulars. Complete instruction book goes with each outfit.

THE TYPERIBBON MFG. CO., 113-115 Sherman St., Chicago

**BREHMER AUTOMATIC
TIPPING MACHINE**



**TIPPING
MACHINE**

Brings the folded section and end sheet together accurately to register; gums and presses them, delivering on a table which drops automatically to receive the increasing pile.

The uniformity and neatness of the work is pleasing and can not be approached by hand work. No finger-marks or surplus paste appear where not wanted.

Can be used to face plates and illustrations with a tissue fly-leaf.

With a low-priced girl feeder does more and neater work than a number of higher paid experienced hand-workers.

Is extremely simple, noiseless and compact, occupying little more floor space than one bench-worker, using a nominal amount of power.

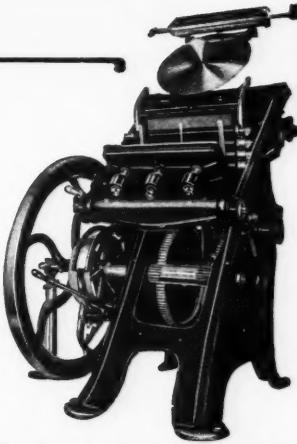
Write for further details.

CHAS. BECK PAPER CO., Ltd., Philadelphia, Pa.

Quality
Quantity
 "Prouty" *Quietly*

Without effort or strain; results assured; profits inevitable and perfect satisfaction universally
 OBTAINABLE THROUGH ANY RELIABLE DEALER

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 Boston Printing Press & Machinery Co.
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Founded and Edited by H. SNOWDEN WARD, F. R. P. S.
 Established January, 1894.



Deals only with the *Illustration side of Printing*, but deals with that side thoroughly. Post free, \$2 per annum.
 DAWBARN & WARD, LTD., 6 Farringdon Ave., LONDON, E. C.
 AMERICAN AGENTS:
 MESSRS. SPOON & CHAMBERLAIN, 123 Liberty Street, NEW YORK

PRINTERS USING THE ADAMS PRESS

and who require replacement of parts—in fact, any character of repairs—should indicate their wants at once to us.

We have the entire and complete line of patterns and can ship on quick notice *any part* at reasonable prices. We are also equipped to repair any kind of Printing Machinery, sending to your plant only expert printing machinists.

CO-OPERATIVE MACHINE MANUFACTURING
 COMPANY, 52 Purchase St., BOSTON, MASS.

THE NEW TYPE FACE

Alfred Series

Combines artistic style,
 strength and legibility to
 the largest degree. Send
 for complete specimens.

Inland Type Foundry

Saint Louis Chicago New York

Border composed of characters of Rose Border

THE PRINTOGRAPH

A New Money-Maker for "Wide-awake" Printers



LL printers are called upon to produce imitation typewritten letters. Because the letters produced on the printing-press bear unmistakable evidence that they were done upon a press instead of a typewriter, the printed letter has fallen into disrepute. In order to bring business, process letters must be actually the same as typewritten letters.

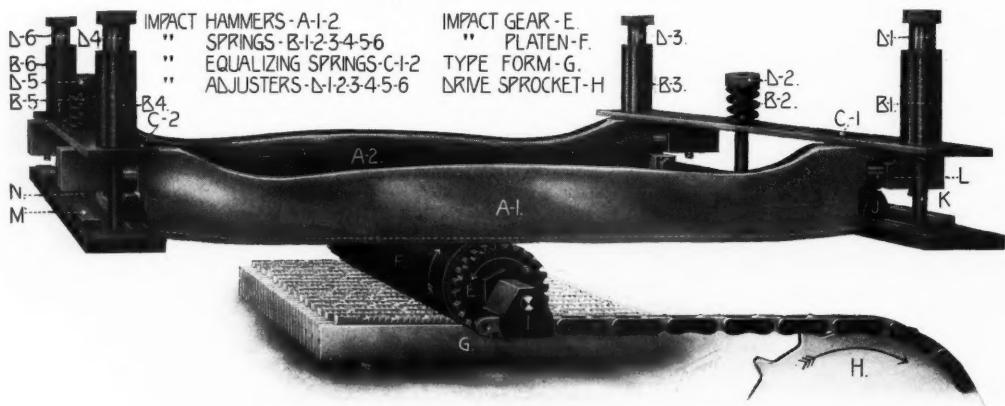
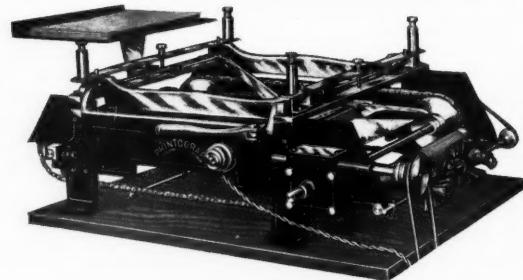
The Printograph represents the first and only *real* invention in the art of producing counterfeit typewritten letters. All other machines which pretend to do this work are nothing more than toy printing presses, some being patterned after the obsolete "Army Press" with the flat-bed and roller, while others are miniature cylinder presses of comparatively flimsy construction. They imitate printing, not typewriting.

Printograph letters can not be distinguished from ordinary typewritten letters, because the mechanical action and process are absolutely the same.

The average pressfeeder can easily produce 3,400 copies per hour on the Printograph. Paper delivery is entirely automatic, and the machine being motor-driven, so that the operator can use both hands, it is easier to feed 3,400 copies on the Printograph than 1,200 on a job press.

A regular typewriter ribbon is used for inking, the inking device consisting of a mechanism whereby the ribbon is automatically moved about one-sixteenth of an inch as each copy is printed. The touch of a lever reverses the ribbon the same as upon a typewriter. A ribbon costing \$1.50 will produce 12,000 to 14,000 typewritten letters.

The Printograph will hold a form 8½ x 13, and the machine is designed to use regular printers' type, although Printograph type, which is made especially to match the type of the various typewriters, will produce more satisfactory results.



Impression Roller

The Printograph makes use of an entirely new mechanism in producing personal letters. Impact is used instead of pressure. A partial view of the machine showing the impact-producing mechanism is here shown. The impression-roller passes over the printed form from left to right, and while moving forward it receives a series of blows, thus printing by means of the same mechanical process as the typewriter.

The price of the No. 5 Printograph is \$200.

For samples of work and descriptive matter write the

U. S. PRINTOGRAPH CO. Corn Exchange Building, Minneapolis, Minn.

LUSTRO COATED BOOK

Do you know it?

Write for a set of 12 EXHIBIT SHEETS that show the adaptability of LUSTRO to various classes of work that you are all the time called upon to do.

In color, LUSTRO is the whitest of the white and its surface is truly superfine.

It will solve some of your problems of turning out fine half-tone and color work at moderate prices.

Stocked in 25 x 38—80, 100, 120 lbs.; 28 x 44—100, 120, 140, 160 lbs.; 32 x 44—120, 140, 160 lbs.; minimum basis, 25 x 38—75 lbs.

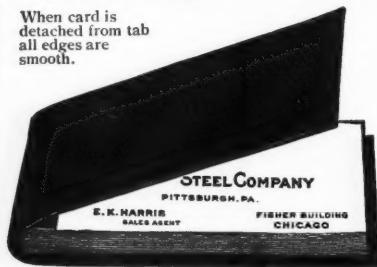
S. D. WARREN & COMPANY
BOSTON MASS.
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The Day of Distinctiveness!

When card is
detached from tab
all edges are
smooth.



APPEARANCE OF CARDS IN CASE

Nothing characterizes present-day business methods more surely than the striving after distinctiveness. The distinctive man stands at the top of the list.

PEERLESS PATENT BOOK-FORM CARDS

make you distinctive; if you are a stationer or printer they make your store distinctive. There is nothing like them.

Think of carrying your *cards in a little book*, instead of loose! When you want to use one, detach it from the book and present a perfectly clean, smooth-edged, beautifully engraved card. The man who receives it *knows instantly* it is not the *card of an ordinary man*. He knows too that *such a man* does not work for an *ordinary concern*. Isn't that worth the slight difference they cost? Are you the kind of man who would let *three cents* or even five cents *stand in the way* of your getting a *\$500 or \$1,000 order*?

Everybody knows book-form cards are preferable to any or all others, but until our *Peerless Patent Book-Form Cards* were manufactured you couldn't have book-form cards and have smooth edges. *Send for a sample tab to-day*, and prove to yourself that *there is something new under the sun*! The sample is free. Write for it—write now.

THE JOHN B. WIGGINS CO., Sole Manufacturers,
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Wire Stitcher Satisfaction



is enjoyed to the very fullest
by all users of the “Boston”



he simplest in adjustment, the best in quality of work and the only thoroughly-reliable-up-to-date-always-ready Wire Stitcher. To increase the usefulness of the No. 3 size, we have recently designed the work-table extension (see cut). This makes available the entire space back of the regular work table, and upon which the present work guide can be used. Price, with bolts, \$11.25. Write nearest point for wire stitcher or staple binder particulars

American Type Founders Company  General Selling Agent, U. S. A.

ROUSE JOB STICKS SET THE PACE!

STANDARD THE WORLD OVER



SIZES AND PRICES

Length.	1½ inch.	2 inch.	2½ inch.	2½ inch.	Plating.
6 inch . . .	\$1.65	\$1.75	\$1.85	\$1.95	\$0.25
8 inch . . .	1.90	2.00	2.10	2.20	.30
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Made to both American and European (Didot) Systems.

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The American Pressman

A MONTHLY TECHNICAL TRADE
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DULL KNIVES

spoil more work and cause more
dissatisfaction than anything else a
printer has to contend with—

The Carborundum Knife Stone

keeps paper cutter and other machine knives sharp, *without* taking knives
out of the machine, or serious loss of time—

No danger to the fingers—the groove takes care of that—

The Stone is 4 inches in diameter, 1½ inches thick; one side coarse for rough work,
the other side fine for putting on keen, lasting edge. **Price, by mail, \$1.50**

Ask your dealer for Carborundum Sharpening Stones. Ask us for the Sharpening Stone Book.

The Carborundum Company
NIAGARA FALLS, N. Y.

LABOR-SAVING

Kidder Machinery

MONEY-MAKING

Our New Two-color Eighth-medium Press

The most profitable and most reliable *ticket-printing press* on the market. It prints two colors on one side of the web and one on the other, numbers, cuts the corners, cross perforates, slits, perforates lengthwise, cuts off and rewinds. By means of the Multiple Feed and Cut all the operations are repeated two or three times to each impression, so that only one outfit is required for each operation, and a product of 1 x 2 inch tickets, one color on each side, of **100,000 per hour** may be obtained. *Write for particulars.*

To the Paperdealer

Paper in the roll—any quality—is being used more and more every day.

Some concerns are handling roll papers alone and making money.

The profit in this line you are losing, if you are not equipped to handle it.

Our **Paper Slitter and Rewinder** is the only satisfactory equipment. Let us send you particulars of this machine and facts about the many uses of paper in the roll.

Kidder Press Co. Main Office and Works Dover, N.H.

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The J. L. Morrison Co.
Toronto

NEW YORK OFFICE:
261 BROADWAY
GIBBS-BROWER CO., AGENTS

Great Britain:
John Haddon & Co.
London



Steel Die Embossing Work

is the one acknowledged artistic form of correct commercial stationery. The progressive printer is always interested in improving the character of his stationery. There is a demand among your home merchants and professional men for this class of work, and we have an interesting proposition to offer the local printer to become our representative.

LET US EXPLAIN OUR SYSTEM

We will place in the hands of the local printer full information, samples, prices, etc., enabling him to go among his clients and solicit steel-die work. There is a good margin of profit for you. Show your customers the quality and character of our work. Write to-day for further particulars.

THE NEW STATIONERS' MAGAZINE

NOT A NEWSPAPER

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the selling end of the retail
stationery business

Inland Stationer

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Edited and managed by the same efficient corps of men
who control *The Inland Printer*, aided by some of the best
and most practical stationers in the country.

DEPARTMENTS:

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EIGHTY PAGES. FULLY ILLUSTRATED

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Send for sample copy, 15 cents



**Just What the Powell System Has
Done and Is Doing for Ambitious
People Is Well Illustrated
in These Two Letters.**

If you have any idea of fitting yourself for a large salary or income—with some advertiser or for yourself—the way is plain.

Mr. H. B. McNeal, with the Pennsylvania Railroad, wanted some reliable facts, hence this letter:

Harrisburg, Pa., May 1, 1909.

Hampton's Magazine, New York:

Dear Sir,—Is Mr. George H. Powell, who advertises in "Hampton's," thoroughly reliable, and do you consider him thoroughly competent to instruct beginners in ad. writing, etc.? In your opinion is the ad. writing field a good one to enter? Would appreciate very much an early reply. Yours truly,

H. B. McNEAL, 69 N. 16th St.

The reply he received will partly explain the reason for the exclusive endorsement given my methods by the great advertising fraternity.

HAMPTON'S MAGAZINE.

New York, May 8, 1909.

Mr. H. B. McNeal, Harrisburg, Pa.:

Dear Sir,—The writer has taken a course with Mr. Powell and found it to be—after considering three or four advertising correspondence schools—the best in his opinion. I took the course and enjoyed it thoroughly, and believe that I got more out of it than I would have with any other course. Personally, I recommend Mr. Powell very highly. Trusting this information will be satisfactory, I beg to remain,

Yours very truly,
H. STAR, Advertising Dept.

If you are determined to broaden your life and make the most of opportunities, I shall be glad to mail free my beautiful Prospectus and "Net Results," laying bare the situation.

GEORGE H. POWELL
1218 Metropolitan Annex - - - - - NEW YORK

OPENS WITH THE FOOT

The Justrite Oily Waste Can

For Printers, Engineers and Machine Shops

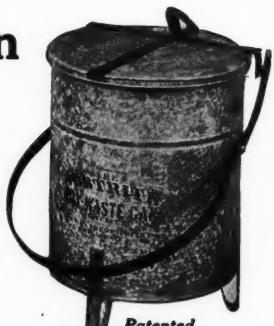
EXAMINED and TESTED by the NATIONAL BOARD OF FIRE UNDERWRITERS, and Listed by their Consulting Engineers.

ADVANTAGES of the JUSTRITE

The Patented Foot Lever opening device is so convenient that it obviates all desire to *block the cover open*, thereby greatly increasing the efficiency of the JUSTRITE can over all others. This feature appeals to all users of oily waste or refuse cans.

FOR SALE by leading printers' supply houses and hardware dealers, or write us direct for circulars and prices.

THE JUSTRITE COMPANY
218 Lake Street CHICAGO, U. S. A.


Patented.

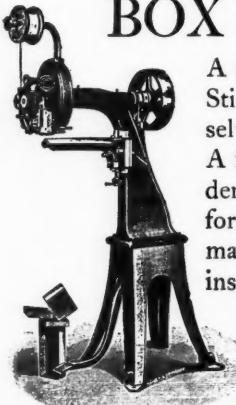
You are cordially invited to call and inspect our newly installed modern and up-to-date Engraving and Electrotyping plant, fully equipped with all the latest improved machinery, operated under the most advantageous conditions manifested in our product which is the Best.



LOCATION CONVENIENT
QUALITY EXCELLENT
SERVICE GOOD

JUERGENS BROS. CO.
141-143 WORTH STREET, NEW YORK
ARTISTS - ENGRAVERS
ELECTROTYPEERS - NICKELTYPEERS

SPECIAL TO CARDBOARD BOX MAKERS



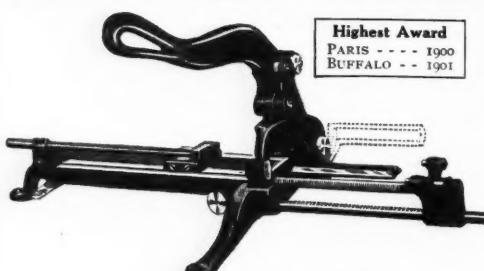
A revelation in Box Wire Stitchers. None but themselves can be their parallel. A full line of these wonderful stitchers now ready for delivery. All paper box makers specially invited to inspect them. ¶ We are headquarters for all sizes of stitching wire of the best quality by the case or ton.

Printed matter on application

The J. L. Morrison Co.
143 WORTH STREET, NEW YORK

CHICAGO LONDON TORONTO LEIPZIG, GERMANY

AMERICAN LEAD AND RULE CUTTERS FORM A CLASS BY THEMSELVES



Highest Award
PARIS - - - 1900
BUFFALO - - - 1901

There are none "Just as Good" - None NEAR as Good.

Gauges adjust instantly and lock automatically to non-parcels — No. 30 also gauges to points. Permanently accurate. No slipping. No guessing. Quick, Sure and Accurate Results — that's all. If you want the Best, you *must* get an AMERICAN. Made to both American and European (Didot) Systems.

Sold by reputable Dealers throughout the World.

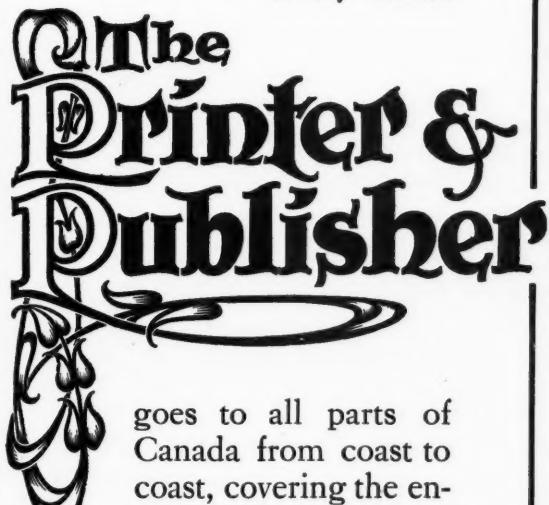
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H. B. ROUSE & CO. 61-63 Ward Street
CHICAGO, U. S. A.

Printer and Publisher

is the Canadian printer's local paper. It is the only printing journal in Canada and is the organ of the Canadian Press Association. You know the value of a local paper to the advertiser; you realize its direct benefits to the reader in keeping him fully informed on what is going on in his own locality.

Every month



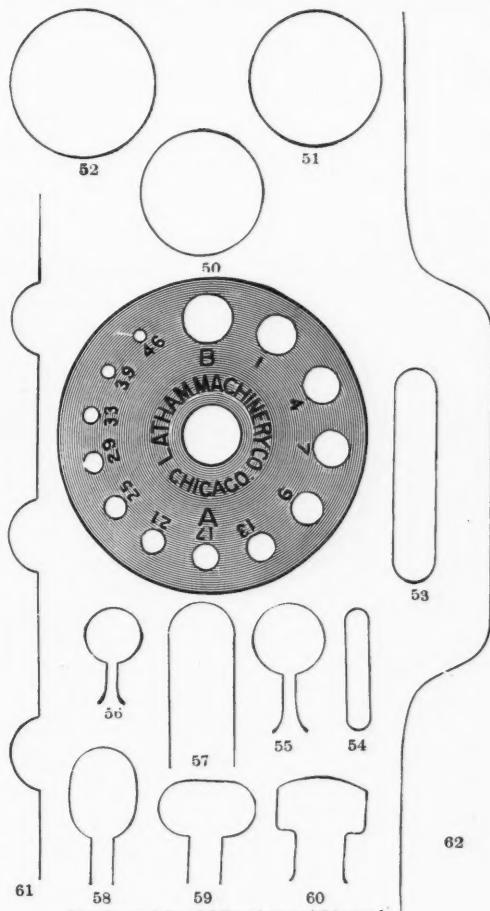
goes to all parts of Canada from coast to coast, covering the entire field. With its news of the month in gossipy form and various useful features, which make it a practical aid to the printer, its advantages to the advertiser who wants to cover the Canadian field and do it thoroughly can not be questioned.

Send for rate card and further information

Published every month in
Toronto, Montreal, Winnipeg

MONITOR Punching Machines

Punch anything a printer or bookbinder wants punched. The only Punching Machines on the market that do not require the use of tools to lock or change position of punching members. Does not require an expert to set machine. All adjustments made instantly from front of machines.



Regular and Special Punches and Dies and
Card Index Knives for Latham's Monitor
Punching Machines. Send sample of work
when ordering special punches and dies.

The above cut shows the most used of the standard-size punched holes. Any style or shaped hole for either loose-leaf or index cards, made to fit any of the Monitor Punching Machines.

Latham Machinery Co.

Manufacturers of the well-known line of *Monitor Book binding Machinery, Stitchers, Perforators, Embossers, Paging and Numbering Machines, etc.*

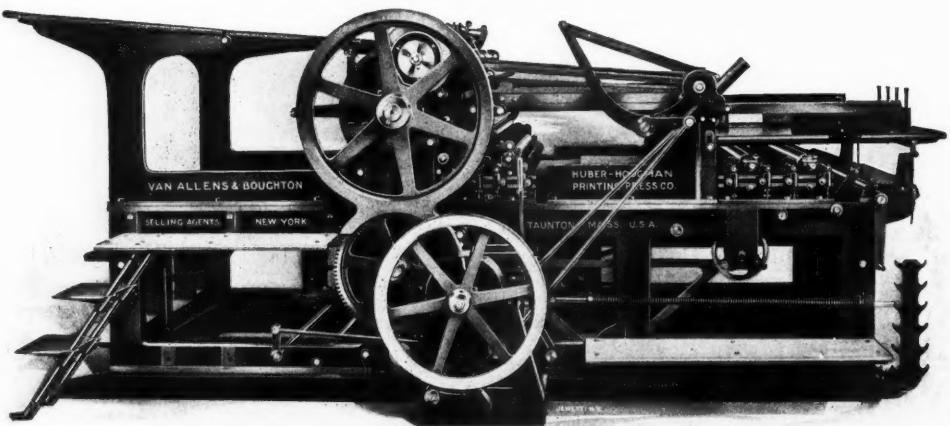
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197-201 South Canal Street, CHICAGO

NEW YORK, 8 Reade Street

BOSTON, 220 Devonshire St.

THE HUBER-HODGMAN PRINTING PRESS



PRINT-SIDE-UP DELIVERY IN OPERATION

THE Huber-Hodgman Printing Press is a machine so simple in its construction, so rigid in its build, so absolutely accurate in its register, so efficient in every particular, it makes a friend wherever used. Those who are unacquainted with its merits are the ones from whom we solicit an investigation. The old Huber presses have a well known record for durability on account of the excellent materials used. The Huber-Hodgman is a modern machine in improvement of mechanism, but is made of the same kind of material. It runs almost noiseless, its driving mechanism is the most powerful and efficient made. There is no vibration to this machine because it has an iron base locking the machine together, and will never slide on the floor or shake the building as other presses do. See our four-roller *Pony de luxe*. This machine is not equaled to-day for general excellence. We build two-color presses, perfecting presses, all sizes of two-revolution presses, rotary zinc or aluminum presses. We solicit your consideration.

VAN ALLENS & BOUGHTON

17 to 23 Rose St. and 135 William St., New York.

FACTORY—TAUNTON, MASS.

AGENTS, PACIFIC COAST, PACIFIC STATES TYPE FOUNDRY,
645 Battery Street, San Francisco, Cal.

AGENT, ENGLAND, P. LAWRENCE PTG. MACHINERY CO., Ltd.
57 Shoe Lane, London, E. C.

WESTERN OFFICE, 277 Dearborn Street,
H. W. THORNTON, Manager,
Telephone, Harrison 801. CHICAGO

PLATINE TYMPAN

Specially Prepared for Printers

FROM

DETROIT FIBERS

STOCK SIZES IN ROLLS

36 inches up. Basis, 24 x 36—80 lbs.

ASK YOUR JOBBER

Samples upon application to the Manufacturers

Detroit Sulphite Pulp & Paper Co.

MAKERS OF PAPERS OF STRENGTH

DETROIT, MICH.



Will You Try This Machine for One Month?

If you'll agree to give it a thorough trial in your shop, we'll send you one of the improved **Bates Typographic Numbering Machines**. Use it for one month as much—as hard as you can. Then, if you are not satisfied that the Bates is the best press numbering machine made—that it will readily save enough to pay for itself—return it to us at our expense.

You get this opportunity to test a Bates because we want you to know how much better it is than any other typographic numbering machine on the market. And the only way to do that is to have you test it in your day's work.

"Made Like a Watch"

The Bates is positively the best press numbering machine you can buy. It is "made like a watch"—by expert watchmakers, in fact.

The Bates is type-high, and designed to be locked in the chase with or without type matter. It is simply constructed, nothing to get out of gear, yet strong enough to stand the hardest usage. The working parts are made of a highly tempered carbon steel—the frame of a tough bronze composition metal that possesses extraordinary durability. The figures, engraved on best quality steel wheels, are practically indestructible.

The Bates is automatic; numbers from 1 to 99,999 consecutively, and can be set so as to skip any numbers desired, when more than one form is used to a page. It can't slip. Every Bates is tested at our factory up to 15,000 impressions per hour. There is hardly any numbering job that can't be handled with a Bates.

Write us at once, saying you'll test a Bates Typographic Numbering Machine in your shop for one month. Enclose \$8—the price of the machine—and we'll send you one of our machines immediately. Use it a month. Then, if you are dissatisfied, return it at our expense. We'll refund your \$8. But don't hesitate—write—now!

The Bates Numbering Machine Company
710 Jamaica Avenue
Brooklyn, N. Y., U. S. A.

A Mine



The American Printer
is a mine of authentic reference and
information, for producers and publishers
of good printing. Every issue handles in a
practical way the progress and problems of press-
man, compositor, artist, engraver, designer, solicitor
and stationer and office manager. Its pages are replete
with handsome engravings and artistic inserts showing
the latest achievements of the printer's craft.

It's a live journal—edited by live men—who treat of live
topics in a way that every ambitious man or woman who
has anything to do with a printing office will appreciate.
Its advertising columns furnish a mine of in-
formation to subscribers—and its subscribers are a
mine of richest prospects to the manufacturer who
makes and sells things printers use in their busi-
ness. It's a business bringer.

Send 20 cents for a copy of **The American
Printer**. None free. Two dollars is all
twelve issues will cost you. Work the mine.

Canadian subscription \$2.50. Foreign \$3.00
OSWALD PUBLISHING COMPANY
25 City Hall Place, New York City

A Cost System

Can be easily established in your
printshop—a cost system, simple,
with no red tape, and inexpensive.

¶ A successful printer can not conduct a thrifty
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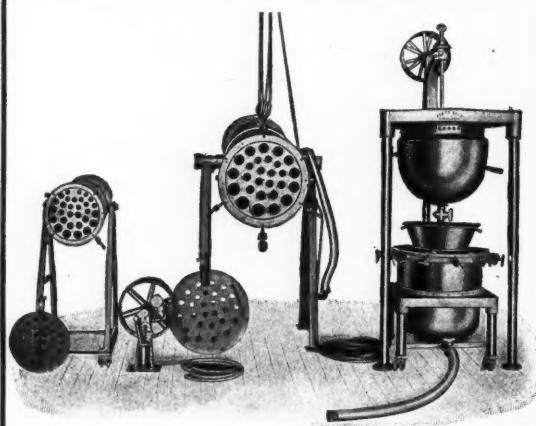
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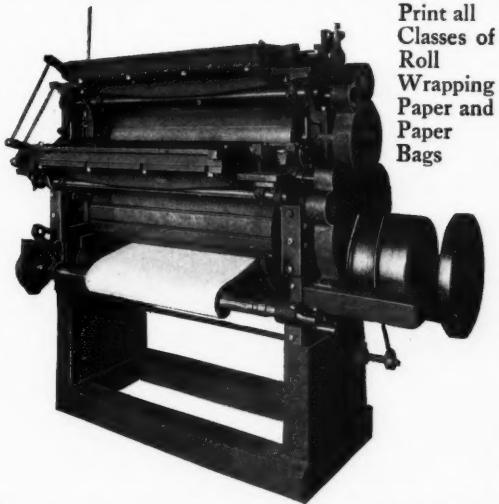


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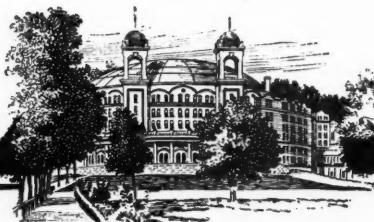


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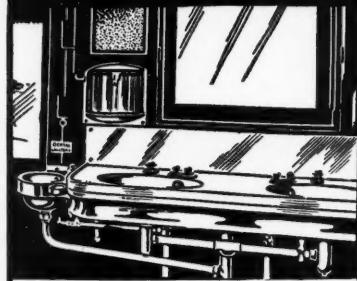
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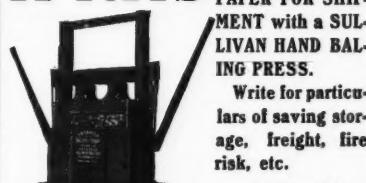
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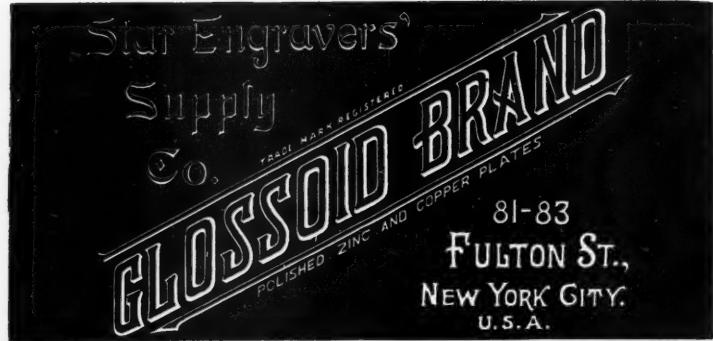
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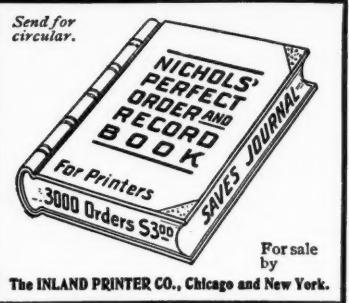
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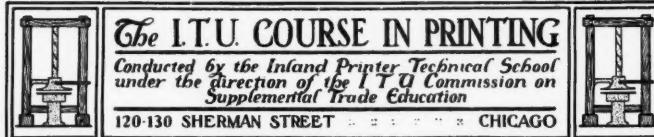
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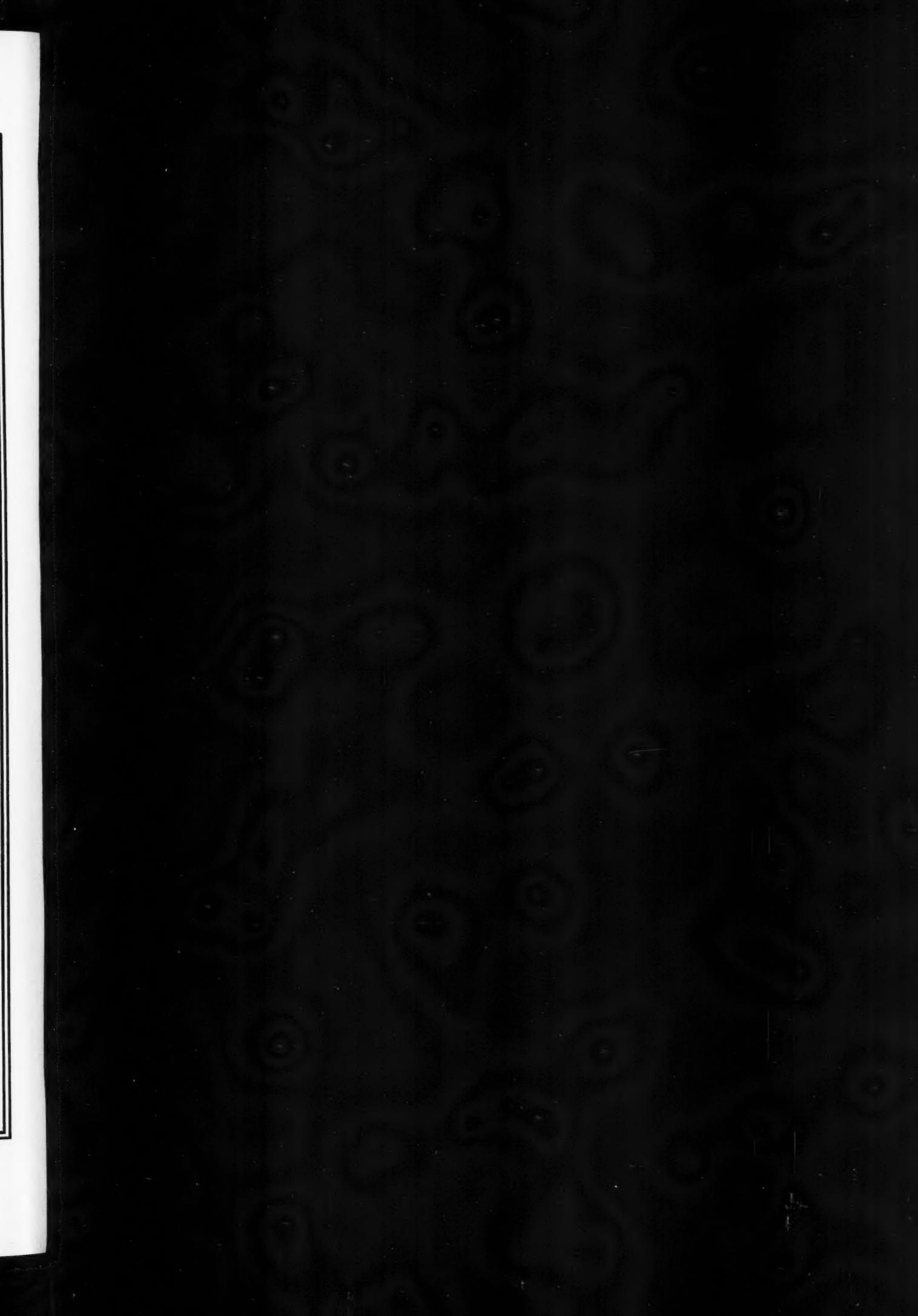
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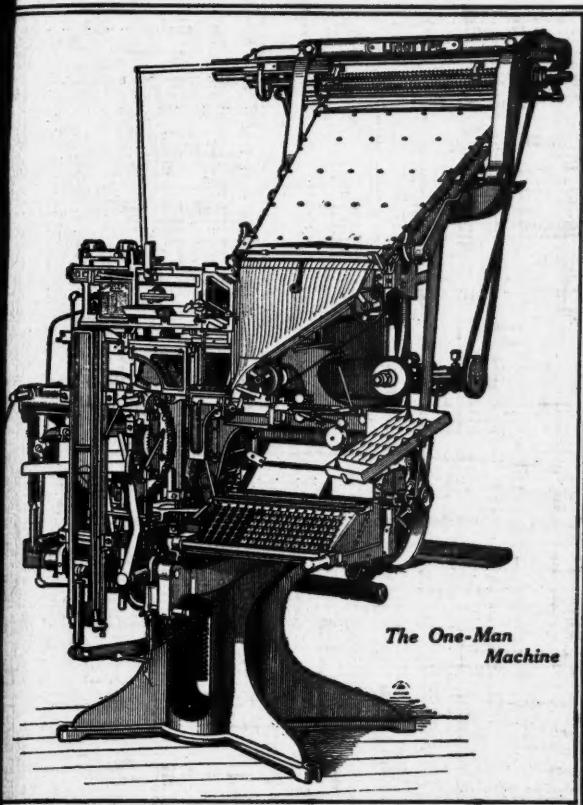
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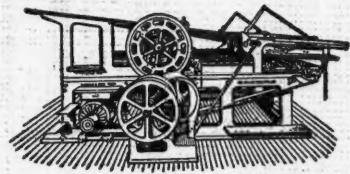
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The Miehle

The following is a list of
Miehle Presses
shipped during the month of
March, 1909



THIS LIST SHOWS THE CONTINUED DEMAND FOR MIEHLE PRESSES.

The Myers Printing Co.	Akron, Ohio	1	Leonard D. Hunt	Exeter, N. H.	1
The Archer Printing Co.	Fort Wayne, Ind.	2	Street & Smith Co.	New York city	2
Previously purchased four Miehles.				Previously purchased five Miehles.	
Hummel & Downing Co.	Milwaukee Wis.	1	Draeger Freres	Paris, France	1
Previously purchased one Miehle.				Previously purchased fourteen Miehles.	
Trunk Bros.	New York city	1	Bee Nugget Publishing Co.	Chehalis, Wash.	1
Charles Francis Press.	New York city	1	Kilham Printing & Stationery Co.	Portland, Ore.	1
Geo. H. Ellis Co.	Boston, Mass.	1	Previously purchased one Miehle.		
Previously purchased two Miehles.			War Department	Manila, P. I.	1
Aetna Insurance Co.	Hartford, Conn.	1		Previously purchased eight Miehles.	
Previously purchased one Miehle.			R. R. Donnelley & Sons Co.	Chicago, Ill.	3
Union Printing Co.	So. Bellingham, Wash.	1	Previously purchased thirty-five Miehles.		
Louisiana Printing Co.	New Orleans, La.	1	C. W. Braithwaite Co.	Chicago, Ill.	1
Cone, Parker & Storfer.	Chicago, Ill.	1	Previously purchased two Miehles.		
Previously purchased two Miehles.			Ware Bros. Co.	Philadelphia, Pa.	2
Bissell Carpet Sweeper Co.	Grand Rapids, Mich.	1	Robt. W. Sheegog	Dallas, Tex.	1
Previously purchased one Miehle.			Harrington & Folger	Indianapolis, Ind.	1
St. Paul Printing Co.	St. Paul, Minn.	1	Volksfreund Publishing Co.	Buffalo, N. Y.	1
Previously purchased two Miehles.			Previously purchased one Miehle.		
State Printing Office	Sacramento, Cal.	2	The DeVinne Press	New York city	1
Previously purchased two Miehles.			Previously purchased nine Miehles.		
Stationers' Manufacturing Co.	Quincy, Ill.	1	John B. Nellegar, Jr.	Chicago, Ill.	2
Previously purchased seven Miehles.			Prudential Insurance Co.	Newark, N. J.	1
Arthur Pick	Dresden, Germany	2	Previously purchased eight Miehles.		
Rand Avery Supply Co.	Boston, Mass.	1	Zabel Bros.	Philadelphia, Pa.	1
Previously purchased five Miehles.			W. B. Saunders Co.	Philadelphia, Pa.	1
C. R. Somerville	London, Ont.	1	W. B. Howell	Waterloo, Iowa	1
Knickerbocker Press	New Rochelle, N. Y.	1	Chas. H. Lilly Co.	Seattle, Wash.	1
Previously purchased three Miehles.			Chas. E. Winkler	Springfield, Ohio	1
H. W. Kingston Co.	St. Paul, Minn.	1	Previously purchased one Miehle.		
Hugo Wilisch	Chemnitz, Germany	1	The Ohio Match Co.	Wadsworth, Ohio	1
J. C. Blair Co.	Huntingdon, Pa.	1	Monroe Publishing Co.	Stroudsburg, Pa.	1
Previously purchased one Miehle.			Previously purchased one Miehle.		
H. V. Black	Chambersburg, Pa.	1	Randall Printing Co.	St. Paul, Minn.	1
Springfield Printing & Binding Co.	Springfield, Mass.	1	Previously purchased three Miehles.		
Previously purchased four Miehles.					

Total Shipments for March, 1909, **54** Miehle Presses

For Prices, Terms and Other Particulars, address

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